

**MAJOR AND MINOR.**

Franklin Cook, of Warsaw, Ills., presented a very good programme of musical exercises, at the Opera House there. Among the numbers were the "Sonate Pathetique," Beethoven, and Rondo Capriccioso, both of Kunkel's Royal Edition, and Poet and Peasant Duet, as arranged by Melnotte.

**Frog Legs** at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

We, in common with every man, woman and child in St. Louis, extend a hearty welcome to Mr. P. S. Gilmore and his peerless band, which will again charm us with its sweetest sounds.

**J. A. Carson** and pupil, Miss Mabel Johnson, assisted by Leon Haven, vocalist, gave a piano recital at the residence of Jasper Johnson, Greenfield, Ills., on the 23rd ult. The selections, which were mostly from Kunkel's Royal Edition, reflect high credit upon the performers.

The Knabe Piano Factory, at Baltimore, gave their employees and friends a grand picnic at the Scheutzen Park.

There were very nearly 20,000 people in attendance, and all had a very good time. The five hundred workmen in Knabe's piano factory and their friends were enjoying the fifty-seventh annual picnic. The visitors were all in their Sunday clothes, and had on their happiest look. Lots of children were there. Men stood at the entrance gate and distributed 2,000 packages of candy to the little ones. All sorts of games—tenpin rolling,

shoot at the mark, wheels of fortune, &c., were going all the time. Itzel's Fifth Regiment Band played in the stand, and Winter's orchestra made music for the dancers in the large pavilion. At 3 P. M. a reception was given in the pavilion by all the committees.

Addresses were made by Mr. Ernest Knabe, Mayor Latrobe and Frederick Shieffer.

In the evening, the Baltimore Liederkrantz, Germania Männerchor, Harmonie, Arion, Frohsinn, East Baltimore's Liederkrantz, Locust Pollut, Canton and Orpheus Männerchor Societies and the Sængerbunde sang songs.

Genelli, is making the finest colored Pastels and Crayons and Rembrandt cabinets in the city. Cabinets range from \$1.50 to \$8.00 per dozen, and life-size portraits from \$5 to \$10.00.

**MUSIC BOOKS**

PUBLISHED BY

**OLIVER DITSON AND CO.**

BOSTON, MASS.

**EXHIBITION, ANNIVERSARY,**

And all FESTIVAL DAY MUSIC can certainly be procured of *Ditson Company*. Send freely for Lists, Descriptions, and advice.

**Octavo Music.**

We cannot too strongly recommend our Octavo Pieces, 6000 in number. All are most carefully selected, as containing the best Anthems, Glees, Choruses, Quartetts and Sacred Selections. More expensive to publish than sheet music, we will sell them for the low price of 5 to 10c. each.

**School Teachers**

will find numerous Concert and Exhibition Songs in our well made School Song Collections, of which some of the newest are "United Voices," (50 cts., \$4.80 doz.) "Children's School Songs," (35 cts., \$3.60 doz.) "Kindergarten and Primary School Songs," (30 cts., \$3.00 doz.), and "Songs and Games for Little Ones," (\$2.00.)

**Books for Social Singing**

have many effective Songs and Choruses, as "College Songs," (50 cts.) "War Songs," (50 cts.) "Jubilee and Plantation Songs," (30 cts.) "American Male Choir," (\$1.) "Temperance Rallying Songs," (35 cts.)

**PERFECT MUSIC BOOKS**

for CHOIRS, for CLASSES, for CONVENTIONS, are perhaps impossible—but DITSON & CO.'S matchless books are just on the line.

**Emerson's Easy Anthems**, (80 cts., \$7.20 per dozen), are 49 about one for each Sunday in the year, and are full of grace and beauty.

**Song Harmony**, (60 cts., \$6 per dozen) by L. O. Emerson, is a new and very "perfect" book for SINGING CLASSES, perhaps the best of a long series of books by the same author.

**The Graded Singing School**, (50 cts., \$4.50 per dozen), by D. F. Hodges, is a sensible, practical method, by a very sensible, practical teacher and is fully furnished with good material for successful work.

**Jehovah's Praise**, (\$1, or \$9 per dozen) by L. O. Emerson, is a full size Church Music Book, with a large number of Anthems and Tunes for choirs, also Glees, Part-Songs, and a multitude of melodious exercises for classes.

**Temple Chimes**, (35 cts., \$3.60 per dozen) by EVANGELIST LUTHER, just published, is a very superior collection of new Gospel Songs, of Hymns and Tunes.

**Praise in Song**, (40 cts., \$4.20 per dozen) by L. O. and E. U. Emerson, is a new Sunday School and Praise book, full of uncommonly good music and hymns. A very "perfect" book for vestry singing.

Any book mailed for retail price.

**LEISURE HOUR MUSIC.**

THROUGH the heat of Summer, the cool days of the Autumn, and during the invigorating cold and the long evenings of Winter, **MUSIC** is KING as an entertainer.

*Make Home sweet and happy by using:*

**Whipple's Merry Making Melodies**, \$1.

**Osgood's Rhymes and Tunes**, \$1.

**Children's School Songs**, 35 cts.

**Emerson's Gems for Little Singers**, 30 cts.

**Songs and Games for Little Ones**, \$2.

*Of Evenings, sing "Gospel Song music" from:*

**Praise in Song**, 40.

**Voices of Praise**, 40c.

**Gospel of Joy**, 35.

**Singing on the Way**, 35c.

*Collections of Songs for refined Musicians, are*

SONG CLASSICS,	\$1.00	CLASSIC TENOR SONGS,	\$1.00
" ALTO,	\$1.00	" BASS "	\$1.00
FRANZ'S ALBUM OF SONGS,	\$2.00	CHOICE VOCAL DUETS,	\$1.25
EJERULF'S "	\$1.50	M. V. WHITE'S ALBUM,	\$2.00
EVEREST'S "	\$1.00	CHOICE SACRED SOLOS,	\$1.25

*Music for Social Singing of the best quality, is in*

College Songs, 50c.; The same for Guitar or Banjo, \$1.; Minstrel Songs, Old and New, \$2.; War Songs, 50c.; American Ballad Collection, \$1.; Vocal Guitar Album, \$1.; Good Old Songs We Used to Sing, \$1.25; Old Folk's Tunes, 40c.; Jubilee and Plantation Songs, 30.

Any book mailed for retail price.

ESTABLISHED 1852.

**THE SMITH  
American Organ and Piano Co.**

MANUFACTURERS OF

**PIANOS**

AND

**ORGANS.**

Our Instruments have a world-wide reputation, and are second to none in Tone, Touch, Workmanship or Design. An absolute warranty with every instrument.

Catalogues and prices on application.

The Smith American Organ and Piano Co.

BOSTON, MASS., or KANSAS CITY, MO.

**\$5.00. EQUITABLE BUILDING, \$5.00.**

6TH AND LOCUST STS.

**FIVE DOLLARS**

Per Year for a Box in the

**SAFE DEPOSIT CO.**

GEO. D. CAPE, Pres.

EDW. A. SMITH, Supt. PASCHALL CARR, Treas.

**MO. SAFE DEPOSIT CO.**

**\$5.00. Open from 9.00 A. M. to 4.30 P. M.**

**\$5.00.**



EAST SIDE OF BROADWAY, CORNERS WASHINGTON AVENUE AND ST. CHARLES STREET.

*The Largest and most complete Mail Order Department in the West. Send for Sample or Catalogue.*

What are Etchings?  
What are Artist Proofs?  
How can I tell a Remarque Proof from an Artist Proof or a plain Impression? We mail you a book on receipt of 5c. Postage fully answering above questions and describing how Etchings and Engravings are made.

REDFECKER & KOCH,  
419 & 421 N. Broadway.

The Leading Art Dealers of St. Louis.

The two great tenors who are most popular in Europe at present are Signor Tamagno and M. Jean de Reszke. De Reszke the tenor, is a veritable prince of art. He is picturesquely handsome, belongs to a noble Polish family, has a fortune and is the idol of Parisian femininity at present.

A Viennese singer of extraordinary beauty named Catherine Micholessan, recently committed suicide. She was barely twenty-three years old.

All pieces contained in any copy of the REVIEW can be had of Kunkel Bros., the publishers, or any first class music house in the country in regular sheet music form. Parties stating otherwise are falsifiers.

Mr. Samson Fox, one of the wealthiest manufacturers in England, has handed the Prince of Wales a cheque for £45,000 which will defray the whole cost of the new building of the Royal College of Music, for which the commissioners of the Exhibition of 1851 have granted a site in the vicinity of the Imperial Institute.

The Opéra and the Opéra Comique of Paris have been connected by telephone with the Exposition, and visitors are allowed to assist by ear at the performances in either theatre; the communication with the Opéra Comique is almost perfect, with the Opéra it is not as good, the sounds being somewhat muffled. The receivers are placed on the stage one on each side of the prompter's box; the soloists are heard more distinctly than the chorus; the orchestra being located behind the receivers, is less audible than the voices in front of them, though some of the wind instruments sound very clearly. As in the case of the phonograph, the mistakes and defects of the execution of vocalists and instrumentalists are rendered so evident, that they seem startlingly exaggerated. The public is greatly interested in these telephone seances and the instruments are constantly occupied.

## B. NUGENT & BRO.

**THE LARGEST AND FINEST  
DRY GOODS  
HOUSE IN THE CITY.**

**Everything in the Dry Goods line at the lowest cash prices. Positively nothing misrepresented.**

# BOLLMAN BROS. CO.

— WESTERN REPRESENTATIVES OF —

STEINWAY & SON'S

Cabler & Bro.

Lindeman & Sons

J. & C. Fischer

# Pianos,

FARRAND & VOTHEY

# ORGANS.

WAREROOMS:

BOLLMAN'S HALL, S. W. Corner 11th and Olive Streets.

BRANCHES:

NEW YORK, and 613 Main St., Kansas City, Mo.

## "None Better"

THAN Ayer's Pills to cleanse the stomach and bowels, stimulate the appetite, and help the assimilative process to make good blood. In this way, they prove beneficial in rheumatism, neuralgia, and other disturbances of the nervous system.

"I have derived great relief from Ayer's Pills. Five years ago I was taken so ill with rheumatism that I was unable to do any work. I took three boxes of Ayer's Pills and was entirely cured. Since that time I am never without a box of these pills." — Peter Christensen, Sherwood, Wis.

"I have used Ayer's Pills for a number of years, and have never found anything equal to them for giving me an appetite and imparting energy and strength to the system. I always keep them in the house." — R. D. Jackson, Wilmington, Del.

"We have used Ayer's Pills many years, and think them a very excellent family aperient." — A. B. Foster, Children's Home, Westville, Conn.

"I was troubled with sick headache for ten years, but was finally cured by using Ayer's Pills." — P. J. Haag, Scott, Wisconsin.

"I was afflicted for years with rheumatism. The best of medical skill failed to give me relief. I finally began to take

## "Most Reliable"

Are Ayer's Pills for Gout, Sick Headache, Constipation, Indigestion, Dizziness, Heartburn, Liver-Complaint, Jaundice, and various other diseases of the liver, stomach, and bowels.



Samuel C. Br. burn, Worthington, Mass., writes:

"For sick headache, caused by a disordered condition of the stomach, Ayer's Pills are the most reliable remedy."

They were first recommended to me by my mother, thirty years ago, and are the mildest and best purgative in the world."

"I cannot find any remedy for constipation to take the place of Ayer's Pills, and should not consider my medicine chest complete without them." — Capt. J. H. Blake, Steamer Raphael, New York City.

"I am never without Ayer's Cathartic Pills in my house. There are none better for the relief and cure of stomach and liver disorders." — Philander W. Melick, Elizabeth City, N. C.

Roland L. Larkin, Harlem, N. Y., certifies: "For a long time I was a victim to indigestion, nausea, dizziness, and heartburn. I took Ayer's Ca-

## Ayer's Cathartic Pills

thartic Pills and am now well." — B. S. Osborn, South Norwalk, Conn.

Prepared by Dr. J. C. Ayer & Co., Lowell, Mass.

only one month, and was completely cured."

Sold by all Druggists and Dealers in Medicines.

# MUSIC AND YARD KUNKEL'S REVIEW

RICHES CO. & T.L.

SEPTEMBER, 1889. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. VOL. 12—No. 9.

## TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers,	\$3.00
Single Number,	1.00
This includes postage on paper, to all points.	

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

**N**HAT prevails against Truth? Nothing. We offer a year's subscription to the REVIEW, which gives the subscriber at least a hundred dollars' worth of the best music, for three dollars. This sounds extravagant—but it is solid, substantial truth—and is bound to carry everything before it. Look at this number! Look at its liberal contents! Look at its array of authors! Did you ever get that much music, of such a class, for 25 cents? Never!! Did you ever find a better channel for acquainting yourself with the best writers of the day—of the age? Never! Take the opportunity now—be with the present—and all occasions will find you fully equipped.

## TELL YOUR FRIENDS TO SUBSCRIBE AND THAT

The January number of Vol. 12 contained 28 Studies, 8 Piano Solos, 1 Piano Duet, 3 Songs....

The February, 16 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs....

The March, 14 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs....

The April, 12 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs....

The May, 13 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs....

The June, 10 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs....

The July, 10 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs....

The August, 9 Studies, 5 Piano Solos, 1 Piano Study, 1 Piano Duet, 2 Songs.....

The September, 5 Studies, 5 Piano Solos, 1 Piano Duet, 2 Songs....

And the October will contain, as seen below, 5 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs..

Making a grand total in ten numbers of.....

**38** Pieces.

**26** "

**23** "

**25** "

**22** "

**23** "

**19** "

**17** "

**13** "

**14** "

**220** Pieces.

Music for October:

## PIANO SOLOS.

**AUGUST WILLIAM HOFFMANN.** Alone. (Einsam.)

Improvisation.

**LESCHETIZKY, T.** Nocturne in A Major.

**SCHUETT, EDUARD.** Gavotte Humoresque, in G Major. Op. 17, No. 1.

**SAINT-SAENS-BEETHOVEN.** Dance of the Dervishes, from Beethoven's "Ruins of Athens."

**KIESELHORST, J. A.** Adele Waltz.

**KETTERER, EUGENE.** Invitation a la Dance. Op. 318.

## PIANO STUDIES.

**LOESCHHORN, A.** Op. 66. Five Studies, Nos. 12 13, 14, 15 and 16.

## PIANO DUET.

**PAUL-GREGH.** Farfadet Scherzo Galop.

## SONGS.

**LASSEN, E.** Thine Eyes so Blue and Tender. (Mit deinen blauen Augen.)

**KUNKEL, CHARLES.** The Mountain Miners. (Berg Knappen-Lied.)

## SIXTH ANNUAL EXPOSITION.

The Sixth Annual Exposition of St. Louis, Mo., opens Wednesday, September 4th, and closes Saturday, October 19th, covering a period of forty days in all, exclusive of Sundays. This Exposition, which was first opened September, 1884, has a history that has no parallel among similar institutions in the country. Its uniform record of success, marked by annual progression in prosperity, has been simply phenomenal. Other Expositions have sprung into existence in various parts of the country; have seemed to be endowed with all the elements of success; in some instances have lost money the first year—enough to discourage their projectors from the first; in other cases, one, or perhaps, two, seasons of success have cheered them on, only lead the more certainly to disaster; in short, all of the attempted annual expositions, with the solitary exception of that at St. Louis, have proven more or less financial failures within a short period of their inauguration. Why should the Exposition of St. Louis be such a conspicuous exception to the fatal rule which has governed the career of others?

That this Exposition has been progressively successful from year to year, the following statement of annual receipts will show: In 1884 (first year), the total receipts were \$92,281.35; in 1885, they had jumped up to \$106,786.32; in 1886, this handsome figure was increased to the enormous sum of \$124,344.85, and in 1887, the year of greatest prosperity, the receipts footed up \$126,913.91. In 1888 there was a slight falling off from the high water mark of the previous year, but this was due entirely to the political excitement that always pervades the country in "Presidential years." The managers of the Exposition this year expect to surpass anything in their former experience, and, judging from the preparations made and the immense variety of attractions offered, there appears to be every reason that their expectations should be fulfilled.

But, why is the Exposition at St. Louis hitherto an exception to the otherwise universal rule? Why is it continuously successful while others fail? The answer is obvious, and consists of two main facts. First, the cheapness of admission, one quarter of a dollar admitting to all the attractions, including four concerts, which enables every one to enjoy and to thoroughly study in half a dozen or a dozen visits what, otherwise, and upon less liberal terms, he would only visit once. The wise rule, also, that permits no extra charge for fakirs' side shows, and rigidly excludes all catchpenny devices, tends to popularize the institution. Visitors go there and come away without that feeling of having been seduced into extravagance beyond their means or wishes, that too often follows visits to similar shows elsewhere.

The second, and not the least important of the principal reasons for the success alluded to, is the enterprise and liberality which the Director's show in getting the best and most instructive, as well as amusing, entertainment for their visitors. Let us take, for example, a partial look at the attractions for this year:

Take the music first. Everyone concedes that among the very best military bands in this country, if not in the world, is that of the 22d Regiment of New York, organized and conducted by the greatest military band leader of the age, Patrick Sarsfield Gilmore. This famous musical organization consists of sixty-five men, exclusive of the leader, and every one of these men is an artist whose rank in the world of music would entitle him to lead in any other band but Gilmore's. Of course, being the best, it is the highest-priced. Musicians of the standing of those who follow Col. Gilmore's baton, can and do command the highest salaries paid in the profession. But the managers of the St. Louis Exposition, being determined to give their patrons the best, pay Gilmore's prices rather than take second best, and then are liberal enough to throw four of these expensive grand concerts daily in among the other attractions, charging nothing extra and satisfied if their enterprise gives satisfaction. As is well known, Gilmore's band never can, owing to other contracts in New York, arrive in St. Louis in time for the opening of the Exposition. This year it will arrive several days earlier than usual, namely, in time to play on the evening of Wednesday, September 11th. This leaves one week to be disposed of in other ways, and the Exposition managers have filled this week wisely by contracting with the famous cornet player, Alessander Liberati, to bring his military band and four first-class vocalists, to fill in the vacant week. Liberati's band consists of forty-one pieces, and though only recently organized, has won a most enviable reputation, and, indeed, the little cornetist is well known to be so thoroughly master of his profession that nothing but what is first-class could be expected from any organization he should conduct.

The Art Galleries show another example of this kind of liberality. Many thousand dollars are spent annually in making collections of the best available works of art in the country. This year, at a cost of over \$12,500, the famous collection of paintings, by Vereschagin, the world-renowned Russian painter, soldier and traveler, have been secured. These paintings, many of which are of enormous size—one being 27 feet long by 22 feet high—are of the greatest beauty, artistically speaking, while the scenes they depict render them most intensely interesting. Vereschagin was a Russian soldier on the staff of General Skobeleff, throughout the last Russo-Turkish war. He served in passes at Shipka and through all the horrors of the Plevna campaign. At least twenty of his great canvases are devoted to the portrayal of the awful scenes of carnage which he witnessed during this bloody war. Other paintings, by the hundred, are devoted to scenes illustrative of bible history, among them the famous "Holy Family," whose realism and fidelity to detail caused so much ferment and agitation among the superstitiously inclined in Vienna. This excitement grew so intense at one time that vitriol-throwers attempted to destroy the paintings, and even the artist's life was threatened. Others of his paintings, again, show scenes in India—one where the British troops are about to blow some rebel natives from the mouths of big guns; scenes in Persia and Turkey; scenes in Russia and Constantinople, and, in a word, scenes that must interest everybody who has the slightest desire to understand the

beauties and peculiarities of Russian and Oriental life. As with the music, this magnificent collection is also included in the universally potent quarter admission fee at the door. At Philadelphia and New York the public were charged half a dollar to see these paintings alone.

Another great attraction, and perhaps the most interesting, as well as most useful to the world, this year, will be the array of electrical displays. Electricians of eminence have been engaged, and at work for months past, in procuring and arranging these various exhibits, and all who are familiar with the subject declare that this will be the greatest, the most comprehensive and most varied exhibition of electrical inventions and appliances ever seen in America. It would be impossible, in the course of a brief article, to enumerate all the wonders that will be shown. Reference to only a few must suffice: Electrical cooking; think of it, yo housewives! An oven that will bake bread, roast meat or cook coffee, with no visible fire; no dust; no smoke. That can be made ready for use by simply pressing a push-button, and put out of service as easily. This will be shown at the Exposition, and bread baked in the oven given away to the hungry multitudes.

Electrical music; pianos and organs and one drum corps will be played by electricity; the keys and drum sticks moving as if with spirit hands.

Edison's phonograph; this modern wonder will be shown in various parts of the Exposition building, and Gilmore's music, after being played on the stage by his band, will be repeated to new audiences in other places by this magical instrument.

Electrical locomotion; various motors for railroad and street cars will be exhibited in operation, and—a woman's invention, by the way—an electrical road carriage, which will render us all independent of the use of horses on our country journeys. This ingenious machine not only runs smoothly along the highway, but is constructed so that rivers can be crossed without inconvenience, and with but a minutes delay in adjusting the gearing.

And so pages might be filled with a list of these wonders; welding metals by electricity, sending autographic messages by telegraph, warming street cars or rooms by electricity, filling teeth and probing wounds by the same subtle aid, in short do all and almost everything that can be done by hand or steam power, and much more economically and cleanly. All these wonders will be shown, in addition to a great collection of machines, farm and shop, mercantile and other brilliant exhibits, at the St. Louis Exposition of 1889.

## CITY NOTES.

Wayman McCreery paid a visit to Chicago.

Geo. Jarvis is working on a new comic opera.

Geo. Heerich will soon be home from Europe.

Alfred G. Robyn is spending the summer East.

Mrs. H. H. Highleymann visited Manitou Springs, Col., and found the climate delightful.

Geo. Vieh, Jr., was a pupil of Victor Ehling, and upon his advice will continue his studies in Europe.

Henry Allman, the well-known vocal teacher, has returned from his vacation—having rusticated in Wisconsin.

L. Ritter is the happy possessor of a magnificent Kroeger & Son's Parlor Grand Pianos, which he bought lately.

Max Ballman has scarcely time to breathe, and can not dream of a vacation. He is one of the busiest men in town.

E. R. Kroeger's Piano Quartette, played at the Composers' Concert of the M. T. N. A., aroused the greatest enthusiasm.

Fred. Specht, the silver-voiced tenor, called upon us, a fortnight ago, looking none the worse from his extensive travels.

Mrs. R. E. Allen, of Litchfield, Ills., has used almost a hundred copies of the popular "Alpine Storm," by Charles Kunkel, in her classes.

Miss Maggie Hennigan has returned from her vacation and resumed classes; she is at present in charge of the organ at the Redemptorist Church.

F. Victor Hoffman, the violinist, at present teaching at the Beethoven Conservatory, goes to Scranton in September to teach in Carl Schimpff's Conservatory.

Dominic Cavallo, pupil of L. Brun played Grand Concerto for clarinet by Frank Stingone. Mr. Cavallo is coming to the front and gives promise of good artistic ability.

Mr. Jenkins has resumed the organ of the Holy Communion Church, having recovered from a short sickness. The morning and evening services will be continued.

Mr. Charles Kunkel and wife, accompanied by Mrs. Jacob Kninkel, sand-bars notwithstanding, took a sail up the Mississippi and enjoyed the breezes of Illinois and Iowa.

At the reception tendered Mrs. H. S. Praetorius, by the Arion Society of New York, the president said that in the 16 years of his presidency he never saw any one receive such an ovation.

As may be seen from the contents for next month, the October Review will contain "Adele Waltz," by J. A. Kieselhorst, the talented author of "Anna, to Thee," etc., etc. The waltz is very charming and poetic, and is bound to be popular.

C. I. Wynne, the popular Olive Street music dealer, with wife and baby boy, took a sail down the river to Paducah. Mr. Wynne does a very handsome business at his stand, 916 Olive Street, and has the latest of everything in his line.

T. Bahnsen, manufacturer of the fine Bahnsen pianos, recently shipped one of his most elegant uprights to Alabama. The Bahnsen pianos are fast gaining recognition as leading instruments, due to the careful and first-class work of the maker.

The Third Congregational Church, M. A. Rosen, organist, has turned its tenor, C. J. Collins, into the bands of matrimony. He will still sing. Miss Mamie Olmstead will be alto. Mrs Hattie Webb Kammerer, soprano, and Mr. Robert Miller, basso.

A grand Wagner Concert will be given in the early part of December, at the Grand Opera House, by the united societies of the Orpheus Saengerbund, St. Louis Damen Chor, St. Louis Musik Verein, and others, under the direction of Fred. W. Norsch. A large chorus and orchestra will assist, with first class soloists. Lohengrin will be the opera drawn upon.

August F. Reipschlaeger, a talented young man who has studied here with L. Meyer, E. R. Kroeger, and Charles Kunkel, leaves on the 2nd inst. for Europe, where he will spend about three years in furthering his studies in cello, piano and conductorship.

Geo. H. Wiseman, the baritone, is a lucky man, and if he could handle futures on land as well as he does on water, he would bid fair to be a nabob. We saw him scoop in cash at the rate of a dollar a minute in a certain scheme. He lost occasionally, but George knows when he is on the wrong side of the fence.

Miss Little Gerak, daughter of Philip Gerak, of 3031 S. Seventh St., has returned home after an absence of four years spent at the Vienna Conservatory of Music. Miss Gerak comes with high honors, having won several prizes during her course of study.

The Epstein Brothers have arrived home, hale and hearty, and are profuse in their praise of the fraternal relations that existed between the members of the M. T. N. A. The Brothers were received with marks of the highest esteem and with many a good old hand-shake by some of their brother artists who had continually heard of them, but had had no opportunity of a personal chat. Their playing was a revelation to all.

Mr. A. W. Hoffman, of the Beethoven Conservatory, was a guest of Karl Schimpff, of Scranton, Pa., during his recent stay there, and gave a very fine concert before leaving. As Mr. Schimpff has one of the largest Conservatories of Music in the country, Mr. Hoffman had a large and enthusiastic audience. His "Pearl Gavotte," as played by Gilmore's Band, "Alone" improvisation, "Witches' Story" and "Danse Russe" were received with the greatest appreciation.

## SENT

ON RECEIPT OF

**6 CENTS  
CENTS**

FOR  
POSTAGE

DO NOT FAIL

TO

OBTAIN ONE.

## JUST ISSUED FROM THE PRESS!

Our magnificent Catalogue containing **FIFTEEN HUNDRED (1500) ILLUSTRATIONS** of all that is beautiful in **JEWELS, ART and SILVERWARE.**

It contains valuable and interesting information about **WEDDINGS, (Invitations and Anniversaries).**

**PRECIOUS STONES,** (Significance and Corresponding Months).

**SOLID SILVER WARES,** (Their Value and Beauty).

**WHAT SHALL I BUY FOR A PRESENT,** (For any purpose or occasion).

**SILVER PLATED WARES,** (Its Beautiful Forms and marvellously low cost).

And many other features of great interest to **ALL MANKIND** and particularly to the **LADIES.**

Send **SIX CENTS** to cover postage and it will be promptly sent to you by

MERMOD & JACCARD JEWELRY CO.

BROADWAY & LOCUST STREET, ST. LOUIS.

## THERE ARE SIX FEATURES OF



## Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.  
Notion Store.  
Embroidery Store.  
Lace Store.  
Trimming Store.  
Gents' Furnishing Store.  
Handkerchief Store.  
White Goods Store.  
Calico Store.  
Summer Suiting Store.  
Gingham Store.

Cloth Store.  
Black Goods Store.  
Cotton Goods Store.  
Linen Goods Store.  
Silk and Velvet Store.  
Dress Goods Store.  
Paper Pattern Store.  
Art Embroidery Store.  
House Furnishing Store.  
Parasol and Umbrella Store.  
Hosiery Store.

Flannel Store.  
Lining Store.  
Cloak and Suit Store.  
Shawl Store.  
Underwear and Corset Store.  
Children's Clothing Store.  
Quilt and Blanket Store.  
Upholstery Store.  
Millinery Store.  
Shoe Store.  
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

**WM. BARR DRY GOODS COMPANY,**  
SIXTH, OLIVE TO LOUST STREETS,  
ST. LOUIS.

**CALENBERG & VAUPEL**

SOLE  
MANUFACTURERS  
OF THE

"BIJOU" AND "SEPARABLE"

## UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.

Factory, 338 & 335 W. 36th Street  
Warerooms, S. W. Cor. 34th St., & 7th Ave. New York.

**J. C. DEAGAN,**  
3629 Sullivan Avenue, - ST. LOUIS, MO.  
— MANUFACTURER OF —  
**PIPE-LAPHONES.**  
(Patented Aug. 6th, 1889.)

Orchestra Bells, Xylophones, Musical Glasses (Goblets), Musical Sleigh Bells, Swiss Hand Bells, Organ Pipes, Bottles, Flower Pots, Cow Bells, &c., especially made for artists. Warrented perfect in tune, tone and pitch. Got up in most elaborate style.

Conrad A. Leonhard's  
**CONFETIONERY,**

Ladies' Restaurant and Ice Cream Saloon,  
320 Market Street.

Weddings and Parties supplied at the shortest notice.

**BARREIRAS'**  
PIANO WAREROOMS,  
1530 Olive Street,  
ST. LOUIS, MO.

PIANOS and ORGANS (new and second-hand) Bought, Sold, or Exchanged. Pianos for Rent-\$2.50 per month.

**St. Jacobs Oil**  
Cures  
**STIFFNESS.**  
**Stiff Neck, Soreness**  
PROMPTLY &  
PERFECTLY;  
also **SORE THROAT**  
WOUNDS, CUTS, SWELLINGS  
Surely and Permanently  
sold by DRUGGISTS AND DEALERS.  
THE CHAS. A. VOGELER Co. BALTO, MD.



**ART DEALERS**  
LARGEST STOCK  
Of STUDIES and ARTISTS' MATERIALS  
in St. Louis. Prices lower than any  
house in the West. ILLUSTRATED  
CATALOGUES of Studies and Artists' Materials  
sent free. Special discount to  
teachers.  
GLOVER & FINKENAUR, 310 & 312 N. 11th St., St. Louis.  
79-19

## BUY UMBRELLAS



Where  
they are  
made!

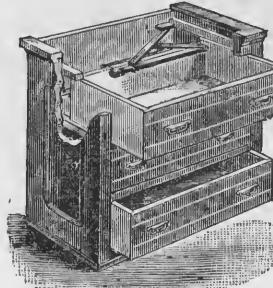
**Namendorf Bros.**

— MAKERS OF —

**Fine Silk Umbrellas,**  
PARASOLS AND CANES.

NEW STYLES, CLEAN GOODS,  
at prices that will make you buy.

314 N. SIXTH, bet. Olive and Locust Sts.  
ST. LOUIS, MO.



### Our New Equalizer

Prevents all binding or sticking of Furniture Drawers. Will run evenly and easily at all times. Do not be talked out of it, but see that our New Equalizer is on the Drawers of the Furniture you buy.

Furniture Drawer  
Equalizer Company,  
1428 OLIVE STREET,  
ST. LOUIS, MO.

Pat'd June 4th, 1889.

### A BEAUTIFUL COMPLEXION FREE.

A prominent society lady, now at the seashore, writes: "The box of Mexican Rose Cream, for myself and friends, was duly received yesterday, and I must say that its reputation has spread like wildfire. Nearly all the ladies at our hotel are wild about it. It is an excellent cure for sun-burn, and the greatest beautifier I have ever used, and being free from all poisons we do not hesitate to use it on our children. Nearly all the ladies here have taken your address, so that you may look for lots of orders from here."

Ladies who desire to give it a trial will receive sample free on receipt of 2c. postage stamp. Address, W. A. Withmar & Co., 505 N. 4th Street, St. Louis, Mo. For sale at all the leading dry goods stores, drug stores, etc.



LADIES FOLLOW Directions CAREFULLY.  
Enamel your Ranges twice a year, tops once  
a week and you have the finest-polished stove in the  
world. For sale by all Grocers and Stove Dealers.

# NON È VER.

IST ES WAHR! NEVER MORE.

Tito Mattei.

Andante.

100.

The musical score consists of four staves of music. The top staff is for the piano, marked 'Ped.' with various hand positions indicated by numbers (e.g., 1, 2, 3, 4, 5). The second staff is for the soprano voice, with lyrics in German and Italian. The third staff is for the piano, with lyrics in German. The bottom staff is for the bassoon or cello, with lyrics in German. The vocal parts are in common time, and the piano parts are in 4/4 time.

**Piano Accompaniment (Top Staff):**

- Measure 1: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 2: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 3: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 4: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 5: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 6: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 7: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 8: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 9: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 10: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 11: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 12: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 13: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 14: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 15: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 16: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 17: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 18: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 19: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 20: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 21: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 22: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 23: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 24: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 25: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 26: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 27: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 28: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 29: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 30: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 31: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 32: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 33: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 34: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 35: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 36: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 37: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 38: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 39: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 40: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 41: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 42: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 43: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 44: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 45: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 46: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 47: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 48: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 49: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 50: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 51: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 52: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 53: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 54: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 55: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 56: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 57: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 58: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 59: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 60: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 61: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 62: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 63: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 64: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 65: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 66: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 67: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 68: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 69: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 70: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 71: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 72: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 73: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 74: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 75: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 76: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 77: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 78: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 79: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 80: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 81: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 82: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 83: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 84: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 85: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 86: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 87: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 88: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 89: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 90: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 91: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 92: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 93: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 94: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 95: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 96: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 97: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 98: Bass clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 99: Treble clef, C major, 4/4 time. Dynamics:  $p$ .
- Measure 100: Bass clef, C major, 4/4 time. Dynamics:  $p$ .

**Vocal Parts:**

**Soprano (Second Staff):**

- Measure 1: *Non è ver!*
- Measure 2: *Ist es wahr!*
- Measure 3: *Never more!*
- Measure 4: *While I dream be - side the*
- Measure 5: *Quan-do as si - sqa te ve -*
- Measure 6: *Als ich auf den Knie'n zu -*
- Measure 7: *lich: "Ew - ig, ew - ig lieb' ich dich".... Dach du logst, dein Herz war*
- Measure 8: *vien! Per la vi - ta io ta - me - ro,..... Ma men - ti - sti inde - - gna ap*
- Measure 9: *sky Will the life re - turn thats flown!..... But my lone heart can hear..... re -*
- Measure 10: *cres.*
- Measure 11: *stream Soft the wind sighs by the shore..... Tell ing 'mid spring ra - diant*
- Measure 12: *cin Ti par - lai ben mio dà - mor,..... Ti ri cor di an - gel..... di -*
- Measure 13: *vor Wonndurchrauscht Dir Lie - be - schwor,..... Sprachst Du nicht das süss - - se*
- Measure 14: *kühl,..... Al - les war nur grau - sam Spiel!*
- Measure 15: *pien,..... Non fù il cor sigh det - to*
- Measure 16: *ply:..... No! the soft winds a - lone*
- Measure 17: *beam..... Thou my hearts joy wilt come no more*
- Measure 18: *vin,..... Pal - pi - ta - no i nos - tri cor!*
- Measure 19: *Wort..... "Ja ich lieb' Dich im - mer fort!"*

**Bassoon/Cello (Third Staff):**

- Measure 1: *Non è ver!*
- Measure 2: *Ist es wahr!*
- Measure 3: *Never more!*
- Measure 4: *While I dream be - side the*
- Measure 5: *Quan-do as si - sqa te ve -*
- Measure 6: *Als ich auf den Knie'n zu -*
- Measure 7: *lich: "Ew - ig, ew - ig lieb' ich dich".... Dach du logst, dein Herz war*
- Measure 8: *vien! Per la vi - ta io ta - me - ro,..... Ma men - ti - sti inde - - gna ap*
- Measure 9: *sky Will the life re - turn thats flown!..... But my lone heart can hear..... re -*
- Measure 10: *cres.*
- Measure 11: *stream Soft the wind sighs by the shore..... Tell ing 'mid spring ra - diant*
- Measure 12: *cin Ti par - lai ben mio dà - mor,..... Ti ri cor di an - gel..... di -*
- Measure 13: *vor Wonndurchrauscht Dir Lie - be - schwor,..... Sprachst Du nicht das süss - - se*
- Measure 14: *kühl,..... Al - les war nur grau - sam Spiel!*
- Measure 15: *pien,..... Non fù il cor sigh det - to*
- Measure 16: *ply:..... No! the soft winds a - lone*
- Measure 17: *beam..... Thou my hearts joy wilt come no more*
- Measure 18: *vin,..... Pal - pi - ta - no i nos - tri cor!*
- Measure 19: *Wort..... "Ja ich lieb' Dich im - mer fort!"*

*Ju, du logst, Dein Herz blieb kühl;*  
Tu di - ce - sti, ti sov - vien,  
Say with light to earth and sky

While I dream beside the stream  
Quan - do as - si - so a te vi - cin,  
*Sprachst Du nicht das süs - se Wort:*

*Und du triebst ein grau - sam Spiel* Ped. *Nein,*  
Per la vi - ta io tā - me ro Ah!  
Will the life re - turn that's flown? Ah!

Soft the wind sighs from the shore Ah!  
Ti par - lai ben mio dā - mor Ah!  
*"Ja ich tieb Dich im - mer fort!" Nein!*

*das thats du nie!* *Nein, nein!* *Das thats du nie!* *Nie, nie!*  
No, non è ver! Ah! no, No, non è ver! Nie, nie!  
no ne - ver more! Ah! no, no ne - ver more no, no,  
no ne - ver more! Ah! no, no ne - ver more no, no,  
No, non è ver! Ah! no, No, non è ver! Nie, nie!  
*das sprachst du nie!* *Nein, nein!* *Das sprachst du nie!* *Nie, nie!*

*Doch, du logst, Dein Herz war kühl;*  
Ma men - ti - sti in - de - gna ap - pien  
But my lone heart can hear re - ran - do - e cres.  
*p più mosso.*

Tell - ing 'mid springs ra - diant beam  
Ti ri - cor - di an - gel di - vin  
*Doch Du sprachst das süs - se Wort:*

*\**

*Al - les war nur grau - sam Spiel,..... grausam*  
*Non - - fù il cor che tel - - - - - det*  
*Now ..... the soft winds sigh..... a - - - - - 1.*

*Thou my hearts..... joy wilt come ..... no more.*  
*Pal - pi - ta no i nos - - - - tri cor!*  
*"Ja ich lieb' Dich im - mer fort,..... immer - fort!"*

*stent. dim. p*  
*rit. dim. accel. rall. p*  
*Tempo I.*

*Andante.*

*Ped. \* Ped. \* Ped.*

*rall. 3* *p a tempo.* *2.* *rall.*

*No ne - ver more! Ah! ..... say with 2. lone!*  
*No, non è ver! Ah! ..... Tu - di - 2. tò*  
*Dassprachst du nie!* *Ach! ..... Einst sprachst 2. Spiel* *No ne - ver*  
*No, non è* *Es ist nicht*

*Ped. \* Ped. \* Ped.*

*f*  
*more!* *No ne - ver more .....*  
*ver* *No, non..... e ver .....*  
*wahr?* *Es ist..... nicht wahr!*

*Ped. \* Ped. \* Ped.*

# \*TIS THE LAST ROSE OF SUMMER.

(DIE LETZTE ROSE.)

Andante ♩ = 69

3. So bald werd' ich.....  
2. Warum blühst du so.....  
1. Letzte Ro - se wie.....

1. 'Tis the last rose of.....  
2. I'll not leave thee thou.....  
3. So soon may I.....

3. fol-gen Wenn..... Freund - - - schaft nicht mehr, Und bei  
2. trau-ri-g Im..... Gar - - - ten al - lein! Söllst im  
1. maqst du So..... ein - - - sam hier blühn! Dei - ne

1. sum-mer Left..... bloom - - - ing..... a - lone, All her  
2. lone one To ..... pine ..... on ..... the stem, Since the  
3. fol - low When ..... friend - - - ships de - cay And from

3. Lie - - bes - - - be - - - wei - sen Die..... Her - - - - - zen bleib'n  
2. Tod mit den ..... Schwestern, Mit den Schwei - stern ver-ei - nigt  
1. freund - li - chen ..... Schwestern Sind ..... längst, schon..... längst da-

1. love - - ly com - - pan - ions are..... fad - - - ed and  
2. love - - ly are ..... sleep - ing Go..... sleep ..... thou with  
3. love's shin - 2 - 5 - ing ..... cir - cle The ..... gems ..... drop a-



# GAVOTTE.

Molto moderato. ♩ = 100.

G. Sgambati. Op. 14.

or thus.

*bis.*

*sotto voce.*

*sotto voce.*

Copyright Kurk Bros. 1889

A musical score for a piece featuring two staves, one treble and one bass. The score includes several measures of music with various dynamics and performance instructions. The first section ends with a repeat sign and the instruction "Repeat from beginning to ♪ then finish with the Finale". The final section, labeled "FINALE.", begins with a dynamic of  $p$  and a crescendo, followed by  $ff$ ,  $dimin.$ , and  $pp$ .

**Musette.**  
*dolce*  
*una corda.*

*rit. un poco.*  
*più dim.*

**FINALE.**

# POLONAISE.

J. J. Paderewski Op. 9. № 6.

Allegro maestoso. ♩ = 100.

*f quasi Trombi.*

*cres.*

*rall.* *grandioso.*

*ff*

*f*

*ff*

*f*

*rit.*

*marcato*

A page of a piano sheet music score, likely from a classical or romantic era piece. The score consists of six staves of music, each with a treble clef and a key signature of three sharps. The music is divided into measures by vertical bar lines. The first five staves are standard piano staves, while the sixth staff is specifically for the left hand (l.h.). The music features a variety of dynamics including *r.h.*, *cres.*, *f*, *ff*, and *rit.*. Fingerings are indicated above the notes, such as "4 5 4", "3 5 1 5 1", and "2 1 3 1 2 3 4 1". Pedal markings, represented by the word "Ped." followed by a number, are placed below the staves at various points. The overall style is complex and dynamic, typical of late 19th-century piano music.

*quasi Trombi.*

*Ped.* *Ped.* *Ped.* *\** *Ped.* *\** *Ped.* *Ped.*

*Più lento.* *con sentimento.*

*Pesante.* *ff* *ritard.*

*or thus.*

*cres. marcato.*

*rit.* *f*



*con grazia.*  
  
  
  
  

*or thus.*

*molto cres.*      8

The score consists of four systems of musical notation. The top system features a treble clef piano part with dynamic markings like *cres.*, *molto cres.*, *ff*, and *Ped.*. The second system shows a bass clef piano part with *r.h.* and *Ped.* markings. The third system continues the piano part with *r.h.* and *Ped.*. The fourth system introduces a *Tromba.* part, with the piano continuing its rhythmic pattern. The score is set in common time with various key signatures (G major, A major, D major).

# MARCH FROM TANNHÄUSER.

(Wagner)

Jean Paul.

This piece is one of four that appeared in Kunkel's Musical Review for January 1885.  
Copyright, 1885.

Copyright-Kunkel Bros. 1885.

A page of sheet music for piano, featuring six staves of music. The music includes dynamic markings such as *ff*, *cres.*, *sf*, and *Ped.*. Fingerings are indicated above the notes. The piano keys are labeled with numbers (1, 2, 3, 4, 5) to show finger placement. The music consists of a mix of treble and bass clef staves, with some staves having two or three voices. The overall style is complex and technical, likely for advanced piano players.



Musical score for piano, two staves. Treble staff: dynamic ff, sixteenth-note patterns. Bass staff: sustained notes, pedaling indicated by 'Ped.' under each note.



Treble staff: sixteenth-note patterns. Bass staff: sustained notes, pedaling indicated by 'Ped.' under each note.



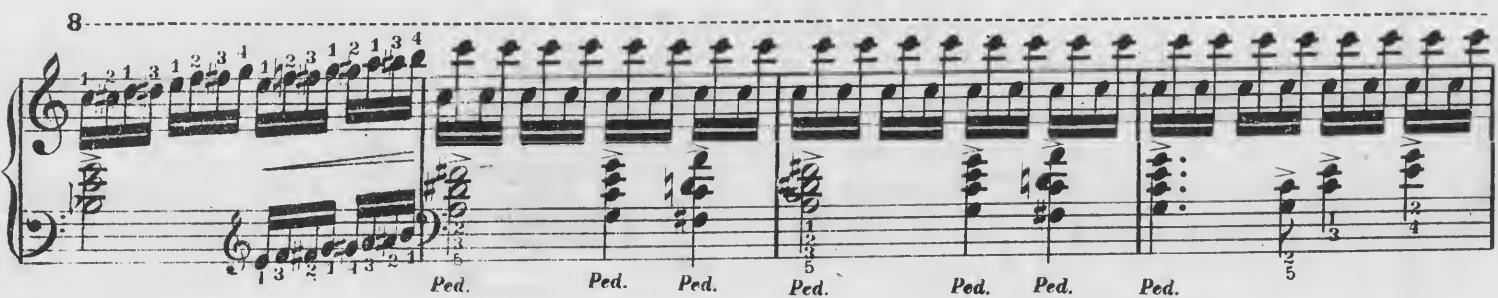
Treble staff: sixteenth-note patterns. Bass staff: sustained notes, pedaling indicated by 'Ped.' under each note. Dynamics: ff at measure 5.



Treble staff: sixteenth-note patterns. Bass staff: sustained notes, pedaling indicated by 'Ped.' under each note.



Treble staff: sixteenth-note patterns. Bass staff: sustained notes, pedaling indicated by 'Ped.' under each note. Measure 8 starts with a treble clef change and a key signature change.



Treble staff: sixteenth-note patterns. Bass staff: sustained notes, pedaling indicated by 'Ped.' under each note. Measure 8 starts with a treble clef change and a key signature change.

A page from a piano score by Franz Liszt, likely from his "Transcendental Etudes". The page contains five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in common time. Dynamic markings include ff (fortissimo) and sf (sforzando). Pedal markings (Ped.) with arrows indicate legato. Fingerings are shown above certain notes, such as 1, 2, 3, 4, and 5. The music consists of complex chords and rhythmic patterns typical of Liszt's style.

# SPRING APPROACHES.

RONDO.

(*DER FRÜHLING NAHT.*)

Carl Sidus Op. 213.

Allegro.  $\text{♩} = 120.$

1197 - 3  
 Repeat from the beginning to § then go to the finale

**FINALE.**

Ped.  
 f

# VALSE LENTE.

Poco moto. ♩ - 132.

*espressivo.*

Eduard Schutt. Op. 17. № 2.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation is primarily in common time, with some measures in 2/4 time indicated by a '2' above the staff. The key signature varies between G major and A minor. The music includes a variety of dynamic markings such as *mf*, *l.h.*, *accel.*, *dim.*, *rit.*, *Tempo I.*, *cres.*, *acel.*, *poco rit.*, *a tempo.*, *poco rit.*, *mf*, *l.h.*, *pp*, *espressivo.*, and *rit.*. Fingerings are shown above the notes, and踏板 (Ped.) markings are placed below the staves. The music consists of complex, fast-paced patterns typical of Liszt's virtuosic style.

# 33 ETUDES.

**Repeat each exercise 8 to 16 times.**

-100--132-

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and G major (indicated by a 'G' with a sharp sign). The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Bass staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Measure 2: Treble staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Bass staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Measure 3: Treble staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Bass staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Measure 4: Treble staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Bass staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Measure 5: Treble staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Bass staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Measure 6: Treble staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1). Bass staff has eighth-note pairs (3-1) followed by eighth-note pairs (3-1).

### Scale of A major.

A musical score page for piano. The top staff shows a melodic line with various note heads and stems, some grouped together. Fingerings are indicated above the notes: '1' at the beginning, '3' over the second note, '4' over the third, and '3' over the fourth. The bottom staff shows a bass line with eighth-note patterns. Fingerings are also present here: '1' over the first note, '3' over the second, '4' over the third, and '1' over the fourth. The page includes a key signature of one sharp, a common time signature, and a dynamic marking 'ff' (fortissimo).

**A. Loeschhorn Op. 66.**

### Harmonic Scale of A minor.

A page from a piano score featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves have a common time signature. The music consists of six measures. Fingerings are indicated above the notes: measure 1 has 1, 1, 3, 1, 3, 4; measure 2 has 1, 1, 3, 1, 3, 4; measure 3 has 1, 1, 3, 1, 3, 4; measure 4 has 1, 1, 3, 1, 3, 4; measure 5 has 1, 1, 3, 1, 3, 4; and measure 6 has 1, 1, 3, 1, 3, 4. Dynamics include a forte dynamic (f) over the first measure and a piano dynamic (p) over the second measure.

### Melodic Scale of A minor.

## ETUDE VII.

*Allegro.* ♩-100-♩-132.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is three sharps. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 begins with a piano dynamic. Measures 5-6 continue the eighth-note patterns. Measure 7 starts with a forte dynamic. Measures 8-9 continue the eighth-note patterns. Measure 10 ends with a forte dynamic.

A musical score page for piano. The top staff is in treble clef and G major, featuring a continuous melodic line with various fingerings (e.g., 3, 1, 3, 5, 3, 6, 4) and a dynamic marking 'mf'. The bottom staff is in bass clef and C major, providing harmonic support with sustained notes and bass line. The page includes a large rehearsal mark 'A'.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is A major (three sharps). Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 12 begins with a forte dynamic (f) and continues the melodic line between the two staves.

This page of sheet music for piano contains five staves of musical notation. The top staff uses a treble clef and has a dynamic marking of *p*. The second staff uses a bass clef. The third staff is a continuation of the first, starting with a dynamic of *p*. The fourth staff uses a bass clef. The fifth staff uses a treble clef. Measure 111 begins with a forte dynamic *f*. Measures 112-113 show eighth-note patterns with dynamics *mf* and *p*. Measure 114 starts with a dynamic *cres.* followed by *cen-* and *do.* Measure 115 begins with a forte dynamic *f*. Measures 116-117 show eighth-note patterns with dynamics *p* and *f*. Measure 118 begins with a dynamic *p*. Measures 119-120 show eighth-note patterns with dynamics *f* and *p*. Measure 121 begins with a dynamic *p*. Measures 122-123 show eighth-note patterns with dynamics *mf* and *p*. Measure 124 begins with a dynamic *p*. Measures 125-126 show eighth-note patterns with dynamics *sf* and *f*.

Repeat each exercise 8 times.

Exercise in A, G, B $\flat$  and E minor.  $\text{♩} = 80 - \text{♩} = 132.$

G minor.

Sheet music for Exercise in G minor, 3/4 time. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time (indicated by a 'C') but changes to 3/4 time. Fingerings are indicated above the notes: 1 2 5, 1 2 4, 1 2 5, 1 2 4, 5. The bass staff has fingerings: 1 2 1, 5 2 1, 4 2 1, 3 2 1, 4 2 1, 5 2 1.

B $\flat$  minor.

Sheet music for Exercise in B $\flat$  minor, 3/4 time. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time (indicated by a 'C') but changes to 3/4 time. Fingerings are indicated above the notes: 1 2 5, 1 2 4, 1 2 5, 1 2 5, 1 2 4, 5. The bass staff has fingerings: 4 2 1, 5 2 1, 4 2 1, 3 2 1, 4 2 1, 5 2 1.

E minor.

Sheet music for Exercise in E minor, 3/4 time. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time (indicated by a 'C') but changes to 3/4 time. Fingerings are indicated above the notes: 1 2 5, 1 2 4, 1 2 5, 1 2 5, 1 2 4, 5. The bass staff has fingerings: 1 2 1, 5 2 1, 4 2 1, 3 2 1, 4 2 1, 5 2 1.

## ETUDE VIII.

*Moderato.*  $\text{♩} = 80 - \text{♩} = 120.$

Sheet music for Etude VIII, section A, 3/4 time. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Fingerings are indicated above the notes: 1 2 5, 1 2 5, 1 2 5, 1 2 5, 4, 1 2 5, 5, 1 2 5. The bass staff has fingerings: 5, 1, 4, 3, 5, 5.

Sheet music for Etude VIII, section A, 3/4 time. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Fingerings are indicated above the notes: 2 5, 5, 1 2 4, 3 5, 1 2 4, 1 3 5, 1 2 4 2, 1 3 5, 5, 1 2 4, 3 5. The bass staff has fingerings: 5, 2, 1, 3, 4, 5, 4.

Sheet music for Etude VIII, section A, 3/4 time. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Fingerings are indicated above the notes: 1 2 4, 3 5, 2 4, 3 5, 1 3 5, 2, 2, 2 5, 4, 1 2 5, 3 4. The bass staff has fingerings: 1, 2, 2, 2, 2, 2, 2, 2.

Sheet music for Etude VIII, section B, 3/4 time. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Fingerings are indicated above the notes: 5, 2 4, 1 2 3, 5, 1, 5, 4, 2, 3 5, 1 2 3, 5, 4, 3, 1, 4 3, 1, 4 3, 1, 4 3, 1. The bass staff has fingerings: 3, 2, 2, 2, 2, 2, 2, 2.

Piano sheet music in G major. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp. Measure 1: Treble: 5, 3. Bass: 5, 3. Measure 2: Treble: 5, 1. Bass: 4, 3, 1. Measure 3: Treble: 3, 4, 2. Bass: 4, 3, 1. Measure 4: Treble: 4, 3, 1. Bass: 4, 3, 1. Measure 5: Treble: 5, 2, 1. Bass: 5, 3, 1.

Piano sheet music in G major. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp. Measure 6: Treble: 5, 1. Bass: 4, 2. Measure 7: Treble: 5, 3. Bass: 5. Measure 8: Treble: 5, 4. Bass: 4, 2. Measure 9: Treble: 5, 2. Bass: 5. Measure 10: Treble: 5, 1. Bass: 5, 3.

Piano sheet music in G major. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp. Measure 1: Treble: 2, 5. Bass: 5, 3. Measure 2: Treble: 4. Bass: 2, 1. Measure 3: Treble: 5. Bass: 2, 2. Measure 4: Treble: 3, 1. Bass: 3, 1. Measure 5: Treble: 1, 2, 5. Bass: 1, 2, 5.

Piano sheet music in G major. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp. Measure 6: Treble: 1, 2, 5. Bass: 3. Measure 7: Treble: 1, 2, 5. Bass: 5. Measure 8: Treble: 2, 5. Bass: 2. Measure 9: Treble: 5, 4. Bass: 5. Measure 10: Treble: 3, 5. Bass: 5.

Piano sheet music in G major. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp. Measure 1: Treble: 2, 4. Bass: 3. Measure 2: Treble: 3, 5. Bass: 5. Measure 3: Treble: 2, 4. Bass: 2. Measure 4: Treble: 3, 5. Bass: 1. Measure 5: Treble: 2, 4. Bass: 2.

Piano sheet music in G major. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is one sharp. Measure 6: Treble: 3, 5. Bass: 2. Measure 7: Treble: 2, 4. Bass: 1. Measure 8: Treble: 3, 5. Bass: 2. Measure 9: Treble: 1, 3, 5. Bass: 1, 3, 5. Measure 10: Treble: 2, 2. Bass: 2.

Exercise in the Keys of G and G $\flat$ . Repeat each exercise 8 to 16 times.

Exercise in B $\flat$  and B.

100. 160.

Exercise in the Keys of A $\flat$  and A.

8.

Vivo. ♩ = 132 ♪ = 69.

## ETUDE IX.

The music consists of four staves of piano music. The first staff is in G major (G-C-E) and the second in A major (A-C#-E). The third staff starts with a treble clef and the fourth with a bass clef. Fingerings are indicated above the notes, and dynamics (mf, p) are shown. The music includes sections labeled 'A' and 'B' with specific fingering patterns. The tempo is Vivo, with note values ranging from eighth to sixteenth notes.

The image shows the tenth page of a piano sheet music score. It consists of five staves of musical notation. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom two staves are also in bass clef. The music is primarily composed of eighth-note patterns, often requiring multiple fingers per note. Fingerings are indicated above the notes, such as '1 3 2' or '5 4 3'. Dynamics like 'f' (fortissimo) and 'mf' (mezzo-forte) are used. Measure numbers are present at the beginning of each staff. The page is numbered '10' at the bottom right.

**80-112** Repeat each exercise 8 to 16 times.

A musical score for piano featuring two staves. The top staff is in treble clef and has a key signature of one sharp. It contains a melodic line with various note heads and stems. Above the notes, there are fingerings such as '1 2 3', '1 2 4', '5 3 2', '5 4 2', and '5 4 2'. The bottom staff is in bass clef and has a key signature of one sharp. It features a harmonic bass line with sustained notes and rhythmic patterns. Fingerings like '1 2 3', '1 2 4', '5 4 2', and '5 3 2' are also present above the notes.

### Scale of F major.

### Harmonic scale of F minor.

### Melodic scale of F minor.

The image shows two staves of musical notation for piano. The left staff is labeled "Harmonic scale of F minor" and the right staff is labeled "Melodic scale of F minor". Both staves are in 4/4 time and F minor key signature. The harmonic scale uses a bass clef on the top line and a treble clef on the bottom line. The melodic scale uses a treble clef on both lines. Fingerings are indicated above the notes: the harmonic scale has fingerings 1, 1, 4, 3, 1, 1, 1; the melodic scale has fingerings 1, 1, 4, 1, 1, 3, 5. The music consists of eighth-note patterns.

*Andante cantabile.* ♩ = 80.

## **ETUDE X.**

The image shows a page of sheet music for piano. The top staff is in treble clef, 6/8 time, dynamic forte (f), and includes fingerings (1, 2, 3, 4) and grace notes. The bottom staff is in bass clef, 6/8 time, dynamic piano (p), and features a harmonic bass line with grace notes. The music is labeled "Andante cantabile. ♩ = 60." and includes the instruction "e dolce." with a bracket under the first measure.

### *il basso marcato.*

232

2  
3

A

5 4  
3 2 1

B

3 4

1 2 4

1 2 4

5 3

2 1

3

3

1

2 4

3

3



Exercise in the Keys of C and C<sup>#</sup>. Repeat each exercise 8 to 16 times.

♩-80- ♩-132.

A musical score for two staves (treble and bass) in common time. The key signature is C major (no sharps or flats). The tempo is indicated as ♩-80- ♩-132. The music consists of eight measures of eighth-note exercises. Fingerings are shown above the notes: 1 2 3 5, 1 2 4 5, 1 2 3 5, 4 5, 2 4, 5 4, 2 1, 5 4, 2 1, 5 4, 2 1, 5 4, 2 1, 5 3, 2 3, 1 4. The bass staff has similar fingerings: 5 4, 2 3, 1 5, 4 2, 1 5, 3 2, 3, 1 2 3 5, 1 2 4 5, 1 2 3 5, 1 2 4 5, 1 2 3 5, 1 2 4 5, 1 2 3 5, 1 2 4 5.

Exercise in the Keys of E♭ and E.

A musical score for two staves (treble and bass) in common time. The key signature is E flat major (one flat). The tempo is indicated as ♩-80- ♩-132. The music consists of eight measures of eighth-note exercises. Fingerings are shown above the notes: 1 3, 4, 1 3, 4, 1 3, 4, 1 3, 4, 1 3, 4, 1 3, 4, 1 3, 4, 1 3, 4, 1 3, 4. The bass staff has similar fingerings: 5 4, 5 3, 5 4, 5 3, 5 4, 5 3, 5 4, 5 3, 5 4, 5 3, 5 4, 5 3, 5 4, 5 3, 5 4, 5 3.

## ETUDE XI.

*Allegro marcato.* ♩-80- ♩-132.

A musical score for two staves (treble and bass) in common time. The key signature is C major (no sharps or flats). The tempo is indicated as ♩-80- ♩-132. The music consists of eight measures of eighth-note exercises. Fingerings are shown above the notes: 1 2 4 5, 1 2 3 5, 1 2 4 5, 2 4, 1 2 3 5, 1 2 4 5, 1 2 3 5, 1 2 4 5, 1 2 3 5, 1 2 4 5, 1 2 3 5, 1 2 4 5, 1 2 3 5, 1 2 4 5, 1 2 3 5, 1 2 4 5, 1 2 3 5, 1 2 4 5.

A musical score for two staves (treble and bass) in common time. The key signature is C major (no sharps or flats). The tempo is indicated as ♩-80- ♩-132. The music consists of eight measures of eighth-note exercises. Fingerings are shown above the notes: 1 1, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4.

A musical score for two staves (treble and bass) in common time. The key signature is C major (no sharps or flats). The tempo is indicated as ♩-80- ♩-132. The music consists of eight measures of eighth-note exercises. Fingerings are shown above the notes: 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4.

A musical score for two staves (treble and bass) in common time. The key signature is C major (no sharps or flats). The tempo is indicated as ♩-80- ♩-132. The music consists of eight measures of eighth-note exercises. Fingerings are shown above the notes: 5 3, 1 3, 1 4, 4, 3, 4, 5 4, 2 5 4, 5 4, 5 3, 2, 1 4, 5 4, 5 4, 5 4, 5 4, 5 4, 5 4, 5 4, 5 4, 5 4.

This sheet music for piano consists of six systems of music, each with a treble clef staff above a bass clef staff. The music is primarily composed of eighth-note patterns. Fingerings are indicated above many of the notes, such as '3 2 1 4' or '5 4 3 2'. The dynamics include 'mf' (mezzo-forte) and 'f' (fortissimo). A section of the music is labeled with a large letter 'B'.

The first system begins with a treble note followed by a bass note. The second system starts with a bass note. The third system begins with a treble note. The fourth system starts with a bass note. The fifth system begins with a treble note. The sixth system starts with a bass note.

# IL TROVATORE.

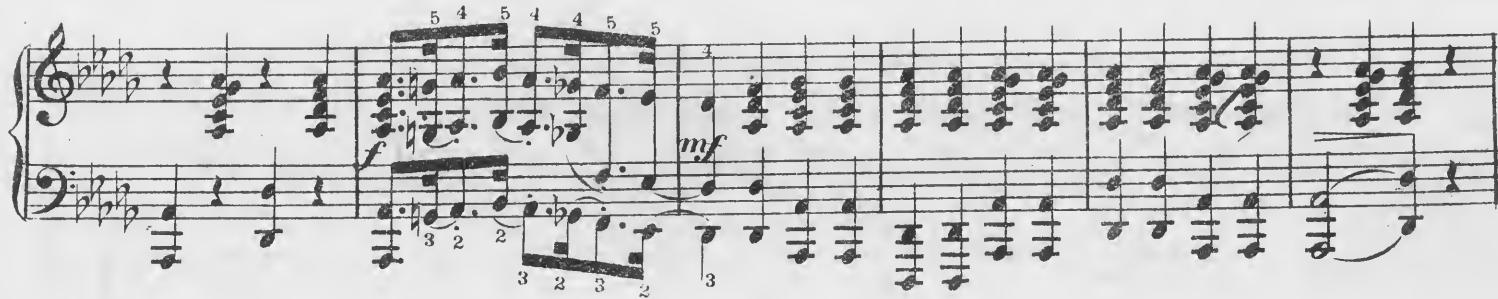
*Morceau de Concert.*

Revised Edition.

*Tempo di Marcia.*  $\text{d} = 72$ .

Secondo.

Claude Melnotte, Op. 117



# IL TROVATORE.

Revised Edition.

*Morceau de Concert.*

Claude Melnotte. Op. 117.

*Tempo di Marcia.*  $\text{d} = 72.$

Primo.

The sheet music consists of eight staves of piano music. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *ff*. The third staff starts with a dynamic of *ff*. The fourth staff starts with a dynamic of *f*. The fifth staff starts with a dynamic of *mf*. The sixth staff starts with a dynamic of *f*. The seventh staff starts with a dynamic of *f*. The eighth staff starts with a dynamic of *mf*. The music is marked *Tempo di Marcia* with a tempo of  $d = 72$ . The piece is labeled "Primo." The title "IL TROVATORE." is at the top. The composer's name "Claude Melnotte. Op. 117." is on the right. The music includes various dynamics like *mf*, *ff*, *f*, and *p*, and fingerings such as 1, 2, 3, 4, and 5. The piano keys are shown with black and white dots indicating the notes to be played.

**Secondo.**

*Misurato.*

Musical score for piano, Secondo part. The score consists of two staves. The top staff is treble clef and the bottom is bass clef. The key signature is B-flat major (two flats). The tempo is marked *Misurato*. Dynamics include *ff*, *ff*, *ff*, *ff*, and *mf*. Pedal instructions *Ped.* and *\** are placed under specific notes. The music features eighth-note patterns and sustained notes.

Continuation of the musical score. The staves remain the same: treble and bass. The key signature changes to A-flat major (one flat). The tempo is indicated by a short line above the staff. The music continues with eighth-note patterns and sustained notes.

Continuation of the musical score. The staves remain the same: treble and bass. The key signature changes to E-flat major (two flats). The tempo is indicated by a short line above the staff. The music includes sixteenth-note patterns and dynamic markings *f* and *stacc.* Fingerings such as 3 2 1 4, 3 2 1 3, 2 3 1 3, 1 2 3 1, 3 2 1 2, 3 4 1 2, 3 2 1 3, 1 3 2 1, and 3 2 1 4 are shown above the notes. The bass staff has a continuous bass line with eighth-note chords.

*poco a poco cres.*

Continuation of the musical score. The staves remain the same: treble and bass. The key signature changes to C major (no sharps or flats). The tempo is indicated by a short line above the staff. The music includes sixteenth-note patterns and dynamic markings *f* and *f*. Fingerings such as 3 4 5 4, 5 4 4 5, 4, 2 3 4, 2 3 4, 2 3, 3 2 1 4 3 2, 3 2, 2 4, 2 4, and 2 4 are shown above the notes. Pedal instructions *Ped.* and *\** are placed under specific notes.

Continuation of the musical score. The staves remain the same: treble and bass. The key signature changes to G major (one sharp). The tempo is indicated by a short line above the staff. The music includes sixteenth-note patterns and dynamic markings *f*, *ff*, and *f*. Fingerings such as 3 2, 5 4, 5 4, 5 4, and 2 3 are shown above the notes. Pedal instructions *Ped.* and *\** are placed under specific notes. The bass staff has a continuous bass line with eighth-note chords.

Primo.

8  
*Risoluto.*

*ff* Ped. \* Ped. \* *ff* Ped. \* Ped. \* *mf*

Detailed description: This is a page from a piano score. The top staff is in common time and has a treble clef. The bottom staff is also in common time and has a bass clef. The key signature is B-flat major. The music consists of two staves. The first measure starts with a forte dynamic (ff) and includes a pedal instruction (Ped.). The second measure continues with ff and another pedal instruction. The third measure begins with ff again. The fourth measure starts with a dynamic (mf). The page number '8' is at the top left, and the section title '*Risoluto.*' is centered above the measures. Pedal markings with asterisks (\*) are placed under the bass notes in each measure.

A horizontal strip of sheet music for piano, spanning two staves. The top staff begins with a treble clef, a key signature of three sharps, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. Both staves feature a series of eighth-note patterns with various fingerings indicated above the notes, such as '2 4', '4 2', '3 2', and '1 2'. The music consists of two measures per staff, with a total of four measures shown.

The image shows two staves of musical notation for piano, starting from measure 8. The top staff begins with a forte dynamic (f) and includes fingerings such as 5-3, 5, 4-3, 2, 4-2, 2-4, 4-3, 2, 4-2, 3-2, 2-3, 2, 4, 3-2, 3-2, 4-2, 3, 2, 1, 4-3, 1, 4-3, 2, 4, 4-2, 4. The bottom staff begins with a dynamic of 1 and includes fingerings such as 3-1, 1-2, 3, 2-4, 4-2, 2-3, 4, 2-4, 2-3, 3-2, 4, 2, 2-3, 2-3, 2-4, 2, 1, 2, 5, 1-2, 5, 1-2, 4-1, 2-3, 2-4, 2.

8

poco a poco cres.

*Ped.*

*Ped.*

*Ped.*

Sheet music for guitar and piano, page 8, measures 1-10. The music is in common time, 2/4 time, and 3/4 time. The key signature changes between B-flat major and A major. The piano part features sustained notes and chords. The guitar part includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., ff, f). Pedal points are marked with 'Ped.' and stars (\*).

Secondo.

2.

Ped. \*

Ped. \*

p

stacc:

2 3 1 3 1 2 3 1

3 4 5 4 5 4

mf

5 2

4 2

5 2

3 1

4 2

3

5 2

4 1

5 2

4 2

5 1

p

5 1

3 2

3 2

2 4

2 5

p

pp

pp

Primo.

The image displays five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of **ff** and includes two markings: "Ped." and an asterisk (\*). The second staff starts with **ff**, followed by "Ped." and an asterisk (\*). The third staff begins with **ff**. The fourth staff starts with **ff** and includes a dynamic of **p**. The fifth staff begins with **mf**. Each staff contains complex rhythmic patterns and specific fingerings indicated by numbers above the notes. The music is set in common time and uses a standard musical staff system.

*Andantino*

Secondo.

*Cantabile.*

This musical score consists of five staves of piano music. The first three staves are in common time (indicated by a 'C') and the last two are in 6/8 time (indicated by a '6/8'). The key signature is four flats. Measure 69 starts with a forte dynamic. Measures 70-71 show a melodic line with grace notes and sustained notes. Measures 72-73 continue this style. Measure 74 begins with a dynamic 'f' and includes a bassoon-like part. Measure 75 ends with a dynamic 'p'. Pedal points are marked with 'Ped.' and asterisks (\*) throughout the piece.

*Andantino* 8— 69.

Primo.

8—  
Ped. \* Ped. \* Ped. \* Ped. \*

8—  
Ped. \* Ped. \* Ped. \* Ped. \*

8—  
f mf f  
Ped. \* Ped. \* Ped. \*

8—  
mf f mf  
Ped. \* Ped. \* Ped. \*

8— dolce.  
f mf p  
Ped. \* Ped. \* Ped. \*

8—  
Ped. \* Ped. \* Ped. \*

8—  
Ped. \* Ped. \* Ped. \*

**Secondo.**

*Cantabile.*

Piano sheet music for the Secondo section, labeled *Cantabile.* The music is in common time, key signature of two flats. The left hand provides harmonic support with sustained notes and chords. The right hand plays a melodic line with fingerings (e.g., 5-3, 3-4, 5-3, 1-3, 4-3, 4-2, 1-4, 5-4, 3-1, 2-3, 1) and dynamic markings like *p* and *Ped.* Measures are separated by vertical bar lines.

Continuation of the piano sheet music from the previous page. The right hand continues the melodic line with fingerings (e.g., 5-3, 1-3, 4-3, 5-3, 1-3, 4-3, 4-2, 1-5, 4-3, 1-2, 3-4, 2) and dynamic markings like *n.f.* and *Ped.* Measures are separated by vertical bar lines.

*dolce.*

Piano sheet music for the *dolce.* section. The right hand plays a melodic line with eighth-note patterns and fingerings (e.g., 2-3, 3-2, 4-3, 5-4, 4-3, 5-4, 4-3, 5-4). The left hand provides harmonic support with sustained notes and chords. Dynamic markings include *Ped.* and *n.f.* Measures are separated by vertical bar lines.

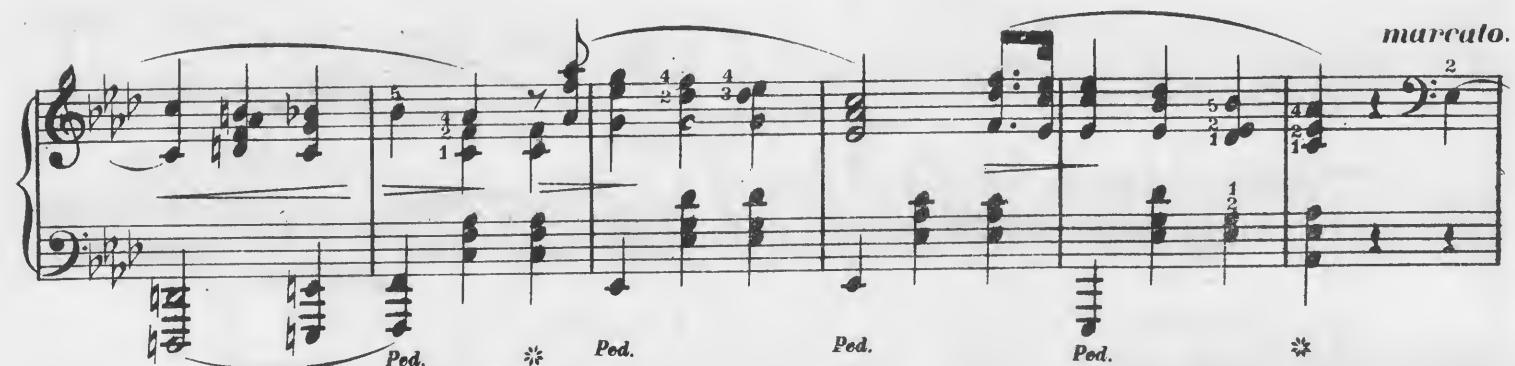
Continuation of the piano sheet music for the *dolce.* section. The right hand continues the melodic line with eighth-note patterns and fingerings (e.g., 4-2, 5-4, 2-3, 1-2, 5-4, 2-3, 1-2, 5-4). The left hand provides harmonic support with sustained notes and chords. Dynamic markings include *f* and *Ped.* Measures are separated by vertical bar lines.

**Primo.**

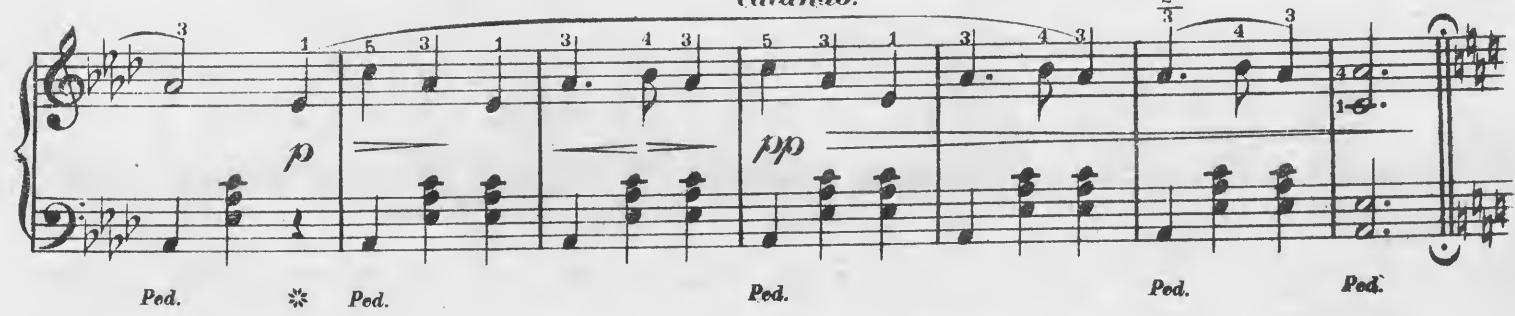
*Secondo.*



*marcato.*



*calando.*



Primo.

8

*or thus:*

*leggiero.*

8

8

8

8

8

calando.

8

*Allegro* — 138.

Anvil Chorus. Secundo.

*Ped.* \*

The music consists of five staves of piano notation. Staff 1 (treble clef) starts with a forte dynamic (f), followed by a dynamic sf. Staff 2 (bass clef) starts with a piano dynamic (p). Staff 3 (treble clef) starts with a forte dynamic (f). Staff 4 (bass clef) starts with a piano dynamic (p) and ends with a forte dynamic (f). Staff 5 (treble clef) starts with a forte dynamic (f). Fingerings are indicated above the notes in various staves.

*Allegro*

— 133. Anvil Chorus.

Primo.

Sheet music for piano, page 133, Anvil Chorus, Primo part. The music is in common time (indicated by '8') and consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The right hand part features a continuous series of eighth-note chords, each with specific fingerings: 3-2-3-2, 3-4-3-2-3, 3-4-3-2-3, 2-3-4-1, 2-3-4-1, 4-3-2-1-4, 4-3-2-1-4, 4-3-2-1-4, 2-3-4-1, 2-3-4-1, 2-3-4-1. The left hand part consists of sustained notes. The dynamic is *f*. The instruction "Ped." is written below the left hand staff, and an asterisk (\*) is placed below the right hand staff.

Continuation of the sheet music for piano, page 133, Anvil Chorus, Primo part. The music continues in common time (8). The right hand part continues the eighth-note chords from the previous section, with fingerings: 3-4-3-2-3, 3-4-3-2-3, 2-3-4-1, 2-3-4-1, 4-3-2-1-4, 4-3-2-1-4, 4-3-2-1-4, 2-3-4-1, 2-3-4-1, 2-3-4-1. The left hand part continues with sustained notes. The dynamic is *f*.

Continuation of the sheet music for piano, page 133, Anvil Chorus, Primo part. The music continues in common time (8). The right hand part continues the eighth-note chords, with fingerings: 1-2-4-1, 1-2-4-1, 3-1-3-2-1, 3-1-3-2-1, 2-1-4-1, 2-1-4-1, 1-2-4-1, 1-2-4-1, 1-2-4-1. The left hand part continues with sustained notes. The dynamic is *f*.

Continuation of the sheet music for piano, page 133, Anvil Chorus, Primo part. The music continues in common time (8). The right hand part continues the eighth-note chords, with fingerings: 3-4, 3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4. The left hand part continues with sustained notes. The dynamic is *f*.

Continuation of the sheet music for piano, page 133, Anvil Chorus, Primo part. The music continues in common time (8). The right hand part continues the eighth-note chords, with fingerings: 3-4, 3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4. The left hand part continues with sustained notes. The dynamic is *p*.

Continuation of the sheet music for piano, page 133, Anvil Chorus, Primo part. The music continues in common time (8). The right hand part continues the eighth-note chords, with fingerings: 5-4-2-1, 5-4-2-1, 2-3-2-1, 2-3-2-1, 5-3-2-1, 5-3-2-1, 5-3-2-1, 5-3-2-1. The left hand part continues with sustained notes. The dynamic is *f*.

## Secondo.

*marcato.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and common time, with dynamics marked as ff. The bottom staff uses a bass clef and common time, also with dynamics marked as ff. Both staves include the instruction "Ped." under each measure, indicating basso continuo. The score ends with a dynamic marking "marcato".

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

A musical score for piano, showing three staves. The left hand plays eighth-note chords in the bass and treble staves. The right hand plays sixteenth-note patterns in the treble staff. Measure 53 starts with a forte dynamic. Measure 54 continues the sixteenth-note pattern. Measure 55 ends with a forte dynamic and includes pedal markings.

*Ped.*      \*       *Ped.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and a common time signature, while the bottom staff uses a bass clef and a common time signature. Measure 11 begins with a dynamic of *ff*. The right hand plays a series of eighth-note chords, and the left hand provides harmonic support. Measure 12 begins with a dynamic of *ff*, followed by a measure of eighth-note chords. The right hand then transitions to a more sustained harmonic pattern. Various dynamics are indicated throughout, including *sf*, *s*, and *fff*. Performance instructions like "Ped." and a crescendo mark are also present.

Ped.

Primo.

The sheet music consists of six staves of piano music, labeled "Primo." The first staff begins with dynamic *f*. Fingerings are indicated above the keys, such as 3 4, 5 4 3 2, and 5 4 3 2 1. Pedal markings ("Ped.") are placed under several groups of notes. The second staff starts with dynamic *ff*. The third staff begins with dynamic *f*. The fourth staff begins with dynamic *ff*. The fifth staff begins with dynamic *f*. The sixth staff begins with dynamic *ff*.

KUNKEL'S MUSICAL REVIEW, SEPTEMBER, 1889.

<b>A</b> LFRED G. ROBYN, PIANIST AND ORGANIST, Address, 3714 Pine Street.	<b>M</b> RS. K. G. BROADDUS, TEACHER OF THE VOICE AND HARP. Address, Lindell Hotel, St. Louis.	<b>V</b> ICTOR EHLING, PIANIST OF MENDELSSOHN QUINTETTE CLUB. Music Rooms, 104½ North Broadway.
<b>M</b> ME. ADELA LUCY, (Pupil of Ettore Barila), CONCERT AND ORATORIO SOPRANO. Pupils Received. Residence, 2645 Olive St.	<b>J</b> . J. VOELLMECKE, TEACHER OF PIANO AND ORGAN, Director Nord St. } 3912 Evans Ave. } Organist St. Louis Bundes-Chor. } Michaels Church.	<b>W</b> AYMAN C. McCREERY, (TENOR.) Bus. Mgr. of HATTON GLEE CLUB, CHOIRMASTER CHRIST CHURCH CATHEDRAL. Address, 705 Pine St.
<b>A</b> RTHUR D. WELD, (BARITONE SOLOIST). Engages for Concert, Oratorio, and Opera. Address, 2221 Chestnut Street, St. Louis.	<b>J</b> OHN A. ROBINSON (Stenographer), BARITONE, Engages for Concerts and Literary Entertainments. Address, 506 Olive St.	<b>W</b> . M. PORTEOUS, BASSO-CANTANTE SOLOIST, For Concert, Opera or Oratorio. Director 2nd Baptist Church Choir. Address, 8135 Lacleda Ave.
<b>M</b> RS. A. F. NEWLAND, TEACHER OF PIANO, Address, 2730 Washington Ave.	<b>J</b> AMES M. NORTH, VOCAL TEACHER, Music Rooms, 914½ Olive St.	<b>W</b> . H. POMMER, ORGANIST SOCIETY OF ETHICAL CULTURE, TEACHER OF PIANO AND VOICE, Address, 8709 Evans Ave.
<b>A</b> UGUST HALTER, ORGANIST, Organist Second Baptist Church. Address, 1709 Olive St.	<b>M</b> RS. JOSEPH W. WOOD, (ALTO). Engages for Concert and Church. Address, 3007 Montgomery St.	<b>G</b> EORGE JARVIS, VOCAL TEACHER, Organist and Choirmaster St. Peter's Church, Address, 1413 Chestnut St.
<b>A</b> UGUST ROSEN, ORGANIST THIRD CONGREGATIONAL CHURCH. Home Salesman with Estey & Camp. Residence, 1904 Coleman St.	<b>J</b> . C. DEAGAN, CLARINETIST, PEOPLE'S THEATRE ORCHESTRA. Address, 1004 Market St.	<b>O</b> . F. MOHR, TEACHER OF PIANO. Address, 615 South Fourth St.
<b>M</b> ISS CHARLOTTE H. HAX-ROSATTI, PROF. OF THE FINEST SCHOOL OF ITALIAN SINGING. Address, care of Kunkel Bros.	<b>J</b> OSEPH OTTEN, CONDUCTOR ST. LOUIS CHORAL SOCIETY. PIANO-FORTE INSTRUCTION. 2344 Olive St., St. Louis, Mo.	<b>M</b> ADAME YSIDORA E. CLARKE, VOCAL CLASS, BEETHOVEN CONSERVATORY, 1603 Olive St., St. Louis, Mo.
<b>M</b> ISS CARRIE VOLLMAR, PIANIST AND TEACHER, Organist Bethel M. E. Church. Residence 2135 Sidney St.	<b>M</b> ISS JULIA VOLLMAR, (SOPRANO). Engagements accepted for Church or Concert. Address, 2135 Sidney St.	<b>M</b> ISS MAGGIE HENNAGAN, TEACHER OF PIANO AND GUITAR, Address, 3742 Evans Ave.
<b>M</b> ISS CLARA STUBBLEFIELD, PIANIST AND TEACHER. Address, 2711 Lucas Ave.	<b>M</b> RS. KATE J. BRAINARD, TEACHER OF VOCAL MUSIC. Special attention given to Oratorio and Ballad Singing. Address, Mary Institute, Beaumont and Locust Sts.	<b>G</b> EORGE VIEH, TUNER AND REPAIRER OF PIANOS & ORGANS. Office with Scharr Bros., 1000 Olive St. Res. 2001 California Av., St. Louis. Orders by postal card promptly attended to.
<b>C</b> HARLES H. GALLOWAY, Pianist & Organist. Organist St. George's Episcopal Church. Address, 2616 Goode Ave.	<b>M</b> ISS LILY GAVIN, (SOPRANO). Church and Concert Soprano. Pianoforte and Vocal Instruction. Address, 2619 Elliot Ave.	<b>W</b> . C. CROUSE, PIANO TUNER, With Jesse French Piano & Organ Co. 902 Olive St., St. Louis, Mo.
<b>M</b> RS. EMILIE HELMERICH, TEACHER OF PIANO AND VOICE English, German, French, Italian and Latin. Music Rooms and Residence, 2625 South 7th St.	<b>M</b> ISS L. WRAY GAREY, PIANIST AND TEACHER. Address, in care of Kunkel Bros.	<b>S</b> T. LOUIS PAPER CO. 703 TO 709 LOCUST STREET, ST. LOUIS, MO.
<b>E</b> RNEST R. KROEGER, Address, 3815 Lacleda Ave., St. Louis, Mo.	<b>P</b> ROF. L. BRUN, (CLARINETIST). Engages for Miscellaneous Concerts. Address, care of Aschenbroedel Club, Box 10, 604 Market St.	<b>S</b> MITH & OWENS PRINTING CO. 318 NORTH THIRD STREET. All classes of Printing promptly executed.
<b>M</b> ISS EUGENE DUSSUCHAL, ALTO OF TEMPLE ISRAEL, Engages for Concert and Oratorio. Address, 2227 Olive Street, St. Louis.	<b>L</b> OUIS HAMMERSTEIN, PIANIST AND ORGANIST, Address, 1710 Hickory St.	<b>P</b> AVER IN THIS REVIEW FURNISHED BY LOUIS SNIDERS' SONS CO., PAPER MAKERS, Music Paper a specialty. CINCINNATI.
<b>M</b> RS. F. H. LEE, TEACHER OF PIANO, 510 West End Place.	<b>L</b> OUIS MAYER, CONDUCTOR OF ORCHESTRAS. Teacher of Violin, Violincello, and Instrumentation. Address, 2000 Papin St.	<b>J</b> ACOB CHRIST, MERCHANT TAILOR, No. 19 South Fifth Street, Temple Building, ST. LOUIS, MO.
<b>F</b> RÉD W. NORSCH, (PIANIST). Conductor of Orpheus Saengerbund and St. Louis Damenchor. Address, 2607 Marcus Ave.	<b>M</b> RS. MATTIE HARDEY, (ALTO). Engages for Concert and Oratorio. Address, 2813A Clark Ave.	<b>D</b> R. ADAM FLICKINGER, DENTIST. Removed his office from 707 Pine Street to 1113 Pine St.
<b>M</b> RS. GEORGIA LEE CUNNINGHAM, SOPRANO, Engages for Concerts and Oratorio. Soprano Second Presbyterian Church. Address, 2907 Pine St.	<b>M</b> AX BALLMAN, TEACHER OF VOCAL MUSIC. Music Rooms, 104½ North Broadway.	<b>C. I. WYNNE &amp; CO.</b> <b>General Music Dealers.</b> All the Latest Music in Stock as soon as Published. ORDERS PROMPTLY FILLED. CATALOGUES FREE. 916 Olive Street, St. Louis, Mo. Western Agents for Bay State Guitars.
<b>G</b> EORGE ENZINGER, TEACHER OF PIANO AND ORGAN Address, 2624 Rutger St.	<b>M</b> . A. GILSINN, ORGANIST OF ST. XAVIER'S CHURCH, PRINCIPAL OF MUSIC MO. SCHOOL FOR THE BLIND. Residence, 3855 Bell Ave.	<b>J</b> . ELLOCOCK, Dealer in Musical Instruments and Musical Merchandise. Country orders solicited. Send for Illustrated catalogue. 2415 N. Broadway, ST. LOUIS, MO.
<b>G</b> EORGE E. TOWNLEY, TENOR UNION M. E. CHURCH CHOIR, open for Concerts or Oratorio, Address, 2639 Pine.	<b>M</b> ISS NELLIE HAYNES, (SOPRANO). Soprano Grand Ave. Presbyterian Church. Address, 205 South 22d St.	<b>A. SHATTINGER,</b> No. 10 South Broadway, ST. LOUIS, MO. Dealer in Musical Instruments, Sheet Music and Music Books. Lowest prices and best goods. Correspondence solicited. Catalogue free.
<b>G</b> EORGE H. WISEMAN, (BARITONE), CHOIRMASTER ST. GEORGE'S CHURCH. Address, 3508 Morgan St.	<b>O</b> TTÖ ANSCHUETZ, PIANIST AND TEACHER, Address, 1011 Morrison Ave., St. Louis.	<b>H. BOLLMAN &amp; SONS,</b> No. 1100 Olive Street, St. Louis, Mo. Music Publishers and Dealers in any Musical Merchandise. Send for Catalogue.
<b>G</b> EO. H. HUTCHINSON, TEACHER OF PIANO AND HARMONY, Address, 3126 Chestnut St., St. Louis, Mo.	<b>P</b> . ROBERT KLUTE. TEACHER OF PIANO-FORTE. Address, 1121 North 19th St.	<b>SMITH'S MUSIC HOUSE</b> , Warerooms, 1522 Olive St. Sole Agent for Sohmer & Co.'s, Ivers & Pond, Hallett & Cumston and Wyman & Co.'s Pianos, and Newman Bro.'s Organs. Sheet Music and Musical Merchandise of all kinds.
<b>G</b> . A. KISSEL, ORGANIST St. John's Church. Manager "Olympia Quartette Club." Residence, 1106 Autumn St.	<b>R</b> OSCOE WARREN LUCY, CONCERT PIANIST. ORGANIST AND TEACHER OF MUSIC. Address, 264 Olive Street.	<b>T. BAHNSEN,</b> Piano Manufacturer, T. Bahnson Pianos surpass all others in TONE, DURABILITY and FINISH. Warerooms: 1520 Olive St. Received first premium St. Louis Fair, 1887 and 1888. against all competitors.
<b>H</b> . H. DARBY, ORGANIST AND DIRECTOR, CHRIST CHURCH CATHEDRAL. Teacher Voice, Organ and Piano. Music Rooms, 1102 Olive St.	<b>S</b> EV. ROB. SAUTER, TEACHER OF VIOLIN, Address, 92½ Hickory St.	<b>V</b> IOLINS, GUITARS, BANJOS & MANDOLINS, New and Second-Hand, Sold and Exchanged. Repairing a Specialty. All work guaranteed first-class, by C. A. Lohman, No. 1909 Market St., St. Louis, Mo.
<b>H</b> ENRY GROFFMAN, (BASSO.). Engages for Concert, Oratorio and Opera. Bass of Temple Israel. Address, 716 Olive St.	<b>C</b> . H. JOHNSON, ORGANIST OF PILGRIM CHURCH, Graduate of Royal Conservatory, Munich. Address, Teacher of Organ, Piano and Harmony. } 2950 Dickson St.	<b>E</b> ARL L. SYKES, PIANIST AND TEACHER OF PIANO. Reference, Dr. Wm. Mason, Steinway Hall, New York; Wm. H. Sherwood, Edgar S. Kelly, Chickering Hall, New York. Address, 2621 Gamble St.
<b>A</b> UGUST MEYER, TEACHER OF ZITHER, Address, 1220 Park Ave., St. Louis.	<b>S</b> TONE-KREITER LADIES' QUARTETTE, ALICE B. STONE, Soprano. PATTI STONE, Mezzo. FREDERICKA B. KREITER, Alto. FREDA B. STONE, Contralto. Address, care G. H. Stone, "Globe Democrat," St. Louis.	<b>A. P. ERKER &amp; BRO., Practical Opticians,</b> 617 Olive Street, Second Door West of Barr's. Spectacles, Telescopes, Microscopes, Drawing Instruments, Artificial Eyes, &c., &c.
<b>C</b> . PHILIP BOESHENZ, PIANIST, ORGANIST, TEACHER OF HARMONY, Music Furnished for Parties. Address, 1301 St. Ange Ave.	<b>W</b> . S. B. MATHEWS, TEACHER OF PIANOFORTE, Lecturer and Writer upon Musical Topics, Room 18. No. 236 State St., Chicago, Ill.	

1000 Agents to KUNKEL'S MUSICAL REVIEW. Address the Publishers and learn the liberal commissions allowed to agents. Agents can easily make \$5.00 to \$10.00 per day.

**WANTED!**

**John A. Mahler** has just completed his new and elegant Dancing Hall, at 3204 Lucas Ave. In addition to the Ball Room, there are two large Dressing Rooms for pupils, elegantly fitted up; there is also a Banquet Hall, which will also be known as the Gymnasium for Ladies, Misses and Masters only, and for those desiring to form private parties for its use. The Gymnasium will be open every morning for ladies, and afternoon for children. The Vaudeville Hall dancing classes will be continued as usual, except on Saturday morning, class at 10 o'clock instead of the afternoon class, also on Thursday afternoon at 4 o'clock as usual.

Mr. Mahler is the only St. Louis member of the National Association of Teachers of Dancing of the United States and Canada. His classes open after Sept. 1st.

Please remember that you get twelve complete numbers of the REVIEW, one year's subscription for only \$3.00.

✓ **A compliment to a St. Louis artist.**—From the eminent flutist and teacher, H. Clay Wysham, San Francisco, Cal.: "DEAR MR. KIESELHORST—I should, ere this, have thanked you for your very artistic and graceful caprice, 'Anna, to Thee.' I played it last night, at a private musical, and it was applauded to the echo. It bids fair to become a favorite, and it shall be remembered among my concert pieces the coming season. \* \* \*"

The above has reference to Mr. J. A. Kieselhorst's Caprice de Concert, "Anna, to Thee." Flute solo, with accompaniment for piano-forte. Published by Kunkel Bros., 612 Olive St.

✓ **Epstein.**—It is with pleasure that we announce the return of Mr. Herman Epstein from his studies abroad. When Mr. Epstein left us, some three years ago, a youth of 18 years, he was even then a pianist of considerable merit, and during the few times he appeared in public showed himself fully worthy to be a brother to his teachers, the well-known renowned Ep-

stein Brothers. Since then he has been studying in Berlin, with the best masters of Europe, and by his diligence and talents has acquired the highest laudation. Mr. E. is of a classical turn of mind, though not unmixed with the romantic. He is especially fond of the good old masters, and plays them with the closest precision and exactness, yet withal does not neglect to give great attention to warmth of tone and grace of sentiment and expression. His playing and compositions are both characterized by a lack of clap-trap and tricks, and by an earnest desire to express the beautiful and to advance the cause of fineness and purity in music, both showing that he courts popular success only if it can be gained by honesty and devotion to true art, not deigning, however, to sacrifice his ideal in order to gratify his vanity or obtain applause. We are pleased to have such an earnest, upright, honest musician among us, and hope that his labors will be appreciated. He will appear in concert here during the winter, and we will then be able to note his success.

# KROEGER PIANOS

**KROEGER & SONS,**

**Manufacturers.**

**FACTORY AND WAREROOMS,**

Corner 21st Street and 2d Avenue,  
**NEW YORK.**

Agent for St. Louis and State of Missouri,

**F. BEYER,**  
No. 820 Chouteau Ave.,  
**ST. LOUIS.**

**Carpets** —

—| Draperies |—

—| Curtains |—

YOU WILL FIND THE

Latest Styles and Lowest Prices,  
Largest Assortment and Most Reliable Dealings

—AT—

**KNAUPP & KRAMER,**

Broadway Carpet Bazaar,

**615 and 617 NORTH BROADWAY,**

Between Washington and Lucas Aves.

# DECKER

**BROTHERS**

# PIANOS

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

**THE VERY BEST PIANO.**

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the pianos above the keys:

**Decker Brothers.**  
New York.

SEND FOR ILLUSTRATED CATALOGUE.  
No. 33 Union Square, - New York.

**WANTED!**

**10000 AGENTS TO  
KUNKEL'S  
MUSICAL REVIEW.**

ADDRESS THE PUBLISHERS AND  
LEARN THE LIBERAL COMMISSIONS  
ALLOWED AGENTS.

AGENTS CAN EASILY MAKE \$5.00  
TO \$10.00 PER DAY.

**Wayman C. McGreery** gave a "Stag Party Musicale" to his friends on the evening of the 8th inst., that has been the talk of the "town" since and won the honor of "King of Musicales." About seventy persons were present, including almost all the musical talent around, and many of the University Club, Charles Kunkel, Fred Specht of New York, McWade of the Cave, Greensfelder, Herbert the Comedian, Porteaus, Wiseman, in a word all the known musical cranks. The greatest feature of the party was the tenor solo "Love's Sorrow" by Fred Specht which stirred every man to the highest pitch of enthusiasm. Mr. McWade sang his favorite song "The Broken Ring" amid great applause. Messrs. Hoff and Specht sang a duet from Trovatore. The Hatton Quartette charmed all with its refined selections. Mr. Yost sang Robyn's "Answer" and Mr. Hoff "Then You'll Remember Me."

Messrs. Tuthill and Herbert gave several splendid recitations. The "Soldier's Farewell" was taken up by all at the close, and sent skyward with tremendous effect. No echoes slept there—depend upon it. If ever the inner man was fortified it was at this "Stag Party Musicale," and when the bracing air of next A. M., sprung up it found a jolly crowd wending homeward from that "King of Musicales."

The Musicians' Aschenbroedel Club gave an excursion on the steamer Grand Republic, Monday, August 12th. This was one of the most enjoyable events of the season; the only losers were those that failed to attend. One of the most pleasing incidents of this affair was the presence of the Arsenal Band. They were invited, and gracefully accepted, and did much to make the affair pleasant with their splendid performance. The ill feeling that has been engendered on account of government competition was entirely obliterated, and these men now fully understand that it was not the men that were opposed, but the unjust principle of government competition. A bill will be introduced in the next Congress to raise the rank and pay of musicians in the army, and will no doubt pass, as the National League of Musicians is going to exert itself to the utmost to convince Congress of the necessity for so just a measure. Musicians in the army are treated with no more consideration than the ordinary private soldier, and the recent exposures made by the daily press shows that to be sad enough.

All pieces contained in any copy of the REVIEW can be had of Kunkel Bros., the publishers, or any first class music house in the country in regular sheet music form. Parties stating otherwise are falsifiers.

Saint-Saens was so ill that his physicians advised him to go to the south of France for a short time.

Otto Hegner is to appear in America between November next and May, 1890; he is engaged for fifty concerts, at \$500 each.

Hulbert Bros., of 923 Olive St., are saving their cash customers a great deal of money on pianos by giving them regular wholesale prices. New uprights range from \$150.00 to \$300.00 according to grade.

ESTABLISHED 1857.

# STECK

GREAT POWER,  
EVENNESS OF SCALE,  
RICH SINGING QUALITIES,  
WELL-BALANCED TONE,  
and ABSOLUTE DURABILITY.

Used by hundreds of Academies, Colleges, Schools, Etc., for more than 30 years, in preference to all others, because the STECK PIANOS have proved to be the Most Reliable Instruments after the severest test.

What Some of the Leading Artists Say:  
**WAGNER.**—"Everywhere acknowledged to be excellent."  
**LISZT.**—"They give the liveliest satisfaction."  
**ESSIPOFF.**—"The very best piano made."  
**WILHELMJ.**—"Rank far above all possible competition."  
**LUCCA.**—"Are unparalleled for the majestic singing quality of tone which they possess."

MANUFACTURERS,  
GEO. STECK & CO.  
Warerooms: - STECK HALL,  
II East 14th Street, NEW YORK.

# PIANOS.

## MAJOR AND MINOR.

Mr. Edward Strauss, the Vienna composer and conductor of dance music, has been engaged to play at Manhattan Beach next summer.

## THE NEWHALL & EVANS MUSIC CO.

Publishers, Importers and Dealers,  
171 West Fourth Street,  
CINCINNATI, O.

Finest Editions at Lowest Prices. Special Attention to Teachers' Orders.



## Mitchell's Candies.

Ladies' and Gents'  
RESTAURANT  
314 North Broadway,  
ST. LOUIS, MO.

## ESTEY & CAMP,

Nos. 916 and 918 Olive Street, - ST. LOUIS, MO.

# Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

# Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHEK, FISCHER AND OTHERS,

# Payments

giving a variety to select from that can not be found in any other house in the country.

Every instrument warranted. Catalogues mailed on application.

## ESTEY & CAMP,

Nos. 188 and 190 State Street, - CHICAGO, ILL.

THE LATEST STYLES IN  
BOYS' AND CHILDREN'S HATS  
HAVE ARRIVED AT  
**CHAS. STEINBERG & CO.,**  
**421 NORTH BROADWAY,**  
ST. LOUIS.

# SCHARR BROS.,

Removed to their New Store

S. W. Cor. 10th and Olive Sts., ST. LOUIS.

## Fine Stationery IN GREAT VARIETY.

C. A. ZOEBISCH & SONS,  
Importers of and Wholesale Dealers in  
**MUSICAL INSTRUMENTS, STRINGS, &c.**  
Depot of C. F. MARTIN & CO'S Celebrated GUITARS,  
"BOEHM" GENUINE "MEYER" & "ALBRECHT" FLUTES and PICCOLOS.  
No. 46 Maiden Lane, NEW YORK.  
All the newest styles of BRASS and GERMAN SILVER Instruments constantly on hand or made to order.

# A. SIEGEL GAS FIXTURE CO.

Plumbers, Gas and Steam Fitters,

WHOLESALE AND RETAIL DEALERS IN

## Gas, Electric AND Coal Oil Fixtures.

A Large Assortment of Fancy Goods, such as  
Clocks, Bronzes, Onyx Tables and Art Pottery,  
AT THE LOWEST PRICES.

## PIANO AND BANQUET LAMPS.

Orders and all Correspondence Promptly Attended to.

Salesroom, 219 NORTH BROADWAY,

West End Branch Store, 3564 Olive Street,

ST. LOUIS, MO.

**Rive-King:**—Mme. Rive-King has been engaged as the soloist for the first Cincinnati Symphony Concert, next season. Mme. King did not travel last season, but remained at home, in New York, playing in many important concerts and piano musicals, always with the most pronounced success.

**Soft Shell Crabs and Lobsters** served at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

**Carl Rosa,** left a larger fortune than he has been credited with earning; £78,000 is the figure now fixed. Mme Parepa Rosa's fortune, which Carl Rosa inherited, amounted to about one-third of that sum. The rest was resultant from the production of English opera in an artistic manner.

Tell your friends to subscribe to the REVIEW and that twelve numbers contain 325 pieces.

Did you ever see 12 numbers of the REVIEW bound? They make a magnificent present.

Our European exchanges give details of the initial performance of the Bayreuth Wagner Festival of 1889, which took place on the 21st ult., with "Parsifal," under Herr Ley's direction. The cast comprised Materna ("Kundry"), Reichmann ("Amfortas"), Siehr ("Gurnemans"), Fuchs ("Klingsor"), and Van Dyk ("Parsifal"). The orchestra numbered 120, the band on the stage thirty, and the chorus ninety-seven—fifty-two males and forty-five females. The auditorium was filled. Among the audience were to be seen the King of Saxony, several foreign princes, and the usual contingent of German kings and grand dukes. The sale of tickets has been unusually successful; in fact all of the tickets for the entire series have been disposed of. The net profits are expected to reach the sum of \$50,000,

which will be funded until 1892, when it will be used for the contemplated revival of the Paris version of "Tannhauser," which will be given alternately with "Parsifal."

**Snipe on Toast,** Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

**Louis Meyer,** the well known composer, died at his home in West Philadelphia on Saturday, July 13th, after a long and painful illness. Mr. Meyer was born at Eisenberg, Germany, July 16 1840, and came to America when about six years of age.

Single numbers of the REVIEW cost one dollar; yearly subscription, twelve numbers three dollars.

**PALMER'S BOOK OF 516** **SHORT AND BRIGHT INTERLUDES**  
and Modula. **tions in all Keys.**

Quotation from the new Bass Song, "KING OF THE SEA."



For Church Organists, \$1.50 net. No discount.

**PALMER'S PIANO PRIMER.** America's greatest pianists. A clear, concise, and exhaustive work on the first principles of piano playing. 75 cents.

**PALMER'S PRONOUNCING DICTIONARY.** Pocket Dictionary of over 400 musical terms. 15c.

**KING OF THE SEA. A CONCERT SONG.** Song for Bass or Baritone. 50c. Sent postpaid on receipt of marked prices. If your music dealer don't keep them, send direct to H. R. PALMER, Lock Box 2841, New York City.

## CONOVER BROS.

MANUFACTURERS OF

## UPRIGHT PIANOS.



Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail and Patent Telescopic Lamp Bracket. Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

Manufactory and Warerooms, 400 & 402 W. 14th Street, Cor. 9th Avenue,  
NEW YORK.

## KRAKAUER PIANOS.

Endorsed by Leading Artists of the Country. Highest Medal of Excellence at American Institute, 1883 and 1884; and Louisville Exposition, 1883.

EACH PIANO GUARANTEED SIX YEARS.

WAREROOMS: 40 East Union Square, Between 16th and 17th Streets, NEW YORK.

Factory, 701, 703, 729 and 731 First Ave.

KOERBER PIANO CO., 1102 Olive Street, Western Agents.

\* Established 1864. \*

## THEO. EAGLE, JEWELER.

Diamonds, Watches, Jewelry  
AND SILVERWARE.

N. W. Cor. Broadway & Walnut Street,  
ST. LOUIS, MO.

Our Prices are the Lowest.

## Henry F. Miller PIANOS.

J. A. KIESELHORST,  
General Manager for St. Louis.

1111 Olive Street.

## REMINGTON STANDARD TYPE-WRITER.



Won the Gold and Silver Medals for speed at Toronto, August 13; used and indorsed by all leading houses and professional men. Type-Writer Cabinets and Type-Writer Supplies of all kinds. Send for Circular.  
WYCKOFF, SEAMENS & BENEDICT,  
308 N. Sixth St., St. Louis.

## TANSY PILLS!

Safe, Certain and Effectual. Particulars  
40. WILCOX SPECIFIC CO., Phila., Pa.

# Sonnenfeld's

815, 817 — NORTH BROADWAY — 819, 821  
THE LARGEST AND MOST COMPLETE MILLINERY AND CLOAK ESTABLISHMENT  
IN THE UNITED STATES.

Every Garment exhibited in our LADIES', MISSES' AND CHILDREN'S CLOAK AND SUIT PARLORS is manufactured at our own factory expressly for our trade, made by the best operators under the supervision of the most expert cutter in the United States. In consequence we operate the largest Cloak manufactory in the country and sell more garments than all the combined cloak houses of St. Louis.

We extend a cordial invitation to all the ladies of St. Louis and environs to visit our extensive Cloak Department and inspect the immense assortment of Ladies' Outer Garments, the prices of which are so extremely below regular value that cannot fail to interest all who are in search of best goods for lowest price.

FULL ASSORTMENT OF LADIES' AND MISSES' SUITS AND TEA GOWNS.

Perfect Fit Guaranteed. Alterations Free of Charge.

SEAL SKIN GARMENTS MADE TO ORDER.



**EDUCATIONAL.**

**BEETHOVEN CONSERVATORY,**  
1603 Olive Street,

**WALDAUER & EPSTEIN, Directors.**  
All branches of music taught at this Institution  
and every one represented by a first-class  
**TEACHER AND PERFORMER.**

This Conservatory keeps open all Summer for the  
accommodation of pupils and such teachers as wish to  
perfect themselves during the Summer Term.  
TUITION—\$15 and \$21 per quarter, either for In-  
strumental or Vocal lessons. Scholars may enter  
at any time. The beginning of their quarter com-  
mences with the first lesson they take.  
Send for circulars.

**MISS NELLIE STRONG**  
Announces her return from  
**EUROPE.**  
has opened her  
**MUSIC ROOMS**  
FOR PRIVATE PIANO PUPILS  
At 2601 Washington Ave., 2nd Floor.  
Applications received daily, 11 A. M. to 1 P. M., and 2 to 4 P. M.

**JOHN A. MAHLER'S**  
(Member National Association of Teachers of Dancing.)  
**SCHOOLS FOR DANCING,**  
Vandeveenter Hall, 612 Vandeventer Avenue.  
Office Men's Club Hall, 3024 Olive Street.  
Season opens September 1st and closes May 1st,  
each year.  
Pupils may enter at any time.  
Circulars containing terms, &c., will be mailed  
upon application. Address,  
**1115 Leonard Avenue.**

**LORETTO ACADEMY!**  
For Young Ladies and Misses.  
**FLORISSANT, ST. LOUIS CO., MO.**  
Parents and Guardians desiring to place their daughters  
or wards in a home-like boarding school of highest grade,  
will find their wishes satisfied in the well known Loretto  
Academy, Florissant, situated about sixteen miles west of the  
city of St. Louis, near the terminus of the St. Louis Cable &  
Western Railway. Building new and commodious. Grounds  
extensive, comprising many acres. Expenses moderate. Three  
daily trains to and from St. Louis.  
Forty-third year will commence September 2, 1889. Pupils  
admitted at any time. The Departments of Art will remain  
open during the summer months for the accommodation of  
ladies who may wish lessons.  
For Catalogue, address Mother Superior.

**PIANO DACTYLION.**

A new invention of great practical value and  
real benefit to the Piano Player.

To strengthen the fingers.

To improve the touch.

To ensure flexibility and rapidity.

To give correct position of the hand.

To save time and a vast amount of labor.

Used, endorsed, and highly recommended by the  
best of Pianists and Teachers, among whom—

MAD. JULIE RIVE-KING. MR. S. B. MILLS.

MR. CHAS. KUNKEL. MR. H. G. ANDRIES.

MR. ARMIN DOERNER. MR. OTTO SINGER.

MR. GEO. SCHNEIDER.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

L. E. LEVASSOR, Manufacturer,  
153 W. Fourth St., Cincinnati, O.

# DECKER & SON. PIANOS.

BUSINESS ESTABLISHED IN 1856.  
Six Years prior to any House of a similar name.

**W. T. BOBBITT,**  
St. Louis Representative, 1426 OLIVE STREET.  
Call and see these Superior Instruments.

*M.J. Steinberg*  
307 N. Broadway,  
MANUFACTURER  
*Seal AND Fur*  
GARMENTS.

**HENRY KILGEN,**  
**CHURCH ORGAN BUILDER,**  
No. 813 N. 21st Street, St. Louis.

Tuning and Repairing promptly attended to.  
Have on hand a New Organ of 12 Stops—enclosed  
in swell and 2 Combination Pedals.

**CHAS. NOACK AND JOS. H. KASSEL,**  
(TUNER.) (Formerly with J. Moxter & Co.) (POLISHER.)  
**West End Piano Repairing Co.**  
2646 Olive Street, ST. LOUIS.

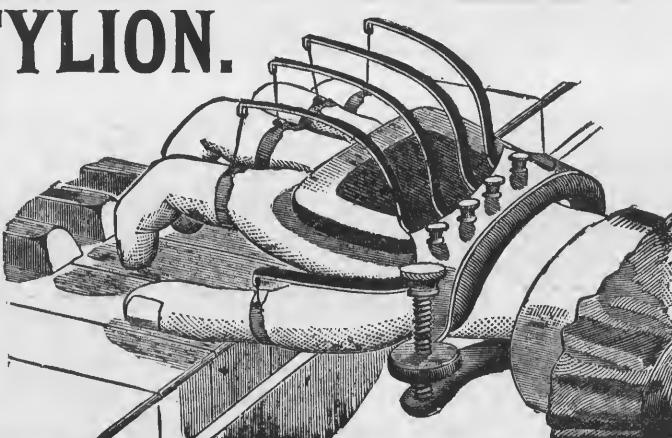
All Work Warranted First-Class. Best References. All Orders  
promptly attended to.

CONTRACTS MADE FOR YEARLY TUNING.

Ask your Druggist or Grocer for  
**BLISS' Cockroach and Bed-Bug**  
Exterminators.

Contracts taken for the COMPLETE extermination  
of Cockroaches, guaranteed for one year.

Office and Salesroom, 1138 Olive St., St. Louis.



**LIEBICH & SENF**  
Practical ←  
→ Furriers,

Seal Skin and Fur-Lined Garments a Specialty.

800 Pine Street, - - ST. LOUIS.

ORDERS FROM THE COUNTRY PROMPTLY ATTENDED TO.

## "HELPFUL HINTS."

Have you seen our last Book, if not send us word, and  
we will mail you one."

**FARRAND & VOTEY ORGAN CO.,**  
Detroit, Mich.



**JACOB SPECK**  
Successor to P. ADAM.  
**CONFECTIONERY**

Ladies' Restaurant and Ice Cream Saloon.

414 MARKET ST., - ST. LOUIS, MO.

TELEPHONE No. 129.

Parties and Weddings Supplied at Shortest Notice.  
Country Orders Solicited.

**ALFRED DOLGE,**  
Piano-Forte Materials  
—AND—  
Tuners' Supplies.  
122 E. 13th St., NEW YORK.

**WANTED! LADY AGENTS**  
For "Favorite Protector,"  
Stocking Supporters, Bosom  
Forms, Dress Shields, Safety  
Belts, Bustles, Sleeves, Aprons,  
etc. New devices and ready  
sales. We have 500 agents  
making \$100 a month.  
**G. L. ERWIN & CO.,**  
125 LaSalle St., Chicago.

**JAMES HOGAN PRINTING CO.**

—ARTISTIC—

Printing & Lithographing

MAKE A SPECIALTY OF FINE WORK.

413 & 415 N. Third Street, ST. LOUIS.

**MAMALENE**

Wilcox's Original. Only treatment known  
which unfailingly develops the Female Bust.

Change in 4 days without injury. Postage paid.

**C.W. McCULLOUGH**  
MANUFACTURER OF  
**ARTIFICIAL LIMBS**  
TRUSSES & BRACES  
2 NORTH 4TH ST. ST. LOUIS.